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Backstreets

A BOSS MAGAZINE

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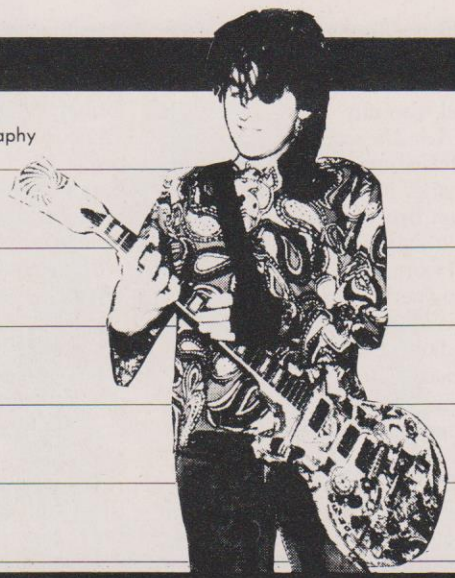

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COVER

BRUCE SPRINGSTEEN, ROCK 'N' ROLL HALL OF FAME AWARDS, 1/21/87
Photo by Vinnie Zuffante/Star File
Design by Art Chantry

On the backstreets

The hottest Bruce Springsteen topic of the past three months has been Boss Bashing — it started with reports of *Live* being overstocked and recently culminated with David McGee's *New Musical Express* expose. In his article, McGee makes some highly inflammatory remarks about Springsteen and calls into question Bruce's sincerity towards labor. The article stands as the single most damning piece of journalism yet written about Springsteen, and, perhaps, the first serious chip in the porcelain image of Bruce built up by the media. As editor of the only magazine in the world that makes Bruce Springsteen its major focus, I find myself frequently being asked by concerned fans how they should respond to all this.

Having spent the last eight years of my life working on *Backstreets* — a singularly focused effort — this all becomes very personal for me. For as much as anything else, publishing *Backstreets* has been a chronicle of faith found, tested and eventually, renewed. Unlike most other magazines — ones driven by corporate profits — this magazine has been driven by one individual thing: my fanaticism towards Bruce Springsteen.

My faith has been tested in ways many of you would not even imagine. It has been the end and beginning of a number of relationships, the end and beginning of a number of jobs, and, perhaps most importantly, it is within this context that I have asked and answered many of the questions I've had about life itself. Not all the answers have been as I had expected.

I have grown from the age of 15 to now 30 with Bruce Springsteen's music as part of my life. When I was 16 and Bruce straddled my chair and played "Tenth Avenue Freezout" over me, it was hard not to get caught up in hero worship. Early on, I was one of those maniac stage rushers who would do anything to get right there jammed up against the stage and to have Bruce's clunky boots step on my fingers. Springsteen is a heroic figure in rock 'n' roll, but as for his real life he's really kept that his own business — it's been the marketing folks and record company execs who have tooted his horn, not Bruce.

He's never presented himself as anything other than a guy from Jersey, and the only claim I can ever remember Bruce himself making is that of a songwriter or a performer — this is not a man who has offered himself up a hero.

For me, at 30, heroes are hard to find and when found they are never the sort of people who end up with their pictures on the covers of *Newsweek* or *Time* in the same week. Springsteen has cited his sister Ginny as someone who is much more a hero than he is: We all have our own perspective but from where I stand, and as I start a family of my own, I'd have to agree.

In my role editing *Backstreets* I've heard many Bruce Springsteen stories that would curl your hair and even experienced a few myself — this is a magazine that, despite our intent, gets little if any official cooperation — but all of that doesn't matter in my perception of Springsteen. Though I feel the questions McGee raises are appropriate ones to ask about a superstar performer, whether Bruce Springsteen likes to fill his house with antiques concerns me, as a fan, not at all. I have found the place for Bruce Springsteen in my life, and that place is as a musician who crafts songs and stories I can believe in.

Springsteen long ago co-opted the phrase "Trust the art, not the artist" and the Bruce Springsteen art has never let me down. There is a passion and a breadth to his body of work that is unlike any other in rock. Because, for me, the work is all that matters — and in the case of Bruce Springsteen that means his albums, his concerts, his music.

The most important lesson I've learned from Bruce Springsteen is to follow my own dream and to trust myself. It was that lesson, and the romance and passion of his songs, that brought me to him in the first place. Every time I play a song like "Sandy," or "Loose Ends" or "Be True," it is that passion that I feel above all else and when the record ends that is all that remains.

Bruce Springsteen has crafted a magic for me. The inspiration of his work — not his life — has led me to wonderful things. My faith in that magic has been tested, but to this point, it burns strong.

* * *

On to business. To tell whether your subscription is up or not, simply check the mailing label of your current issue. If that label starts with a number "X22" then this is the last issue of your current subscription and to continue uninterrupted service you must renew now. Since several more of our back issues will soon be sold out, to ensure a complete collection, please act now. Being a small magazine we simply can't afford the cost of bombarding subscribers with a billion reminder messages, so if you like what we're doing with *Backstreets*, don't let your subscription slip. Any subscriber, at any point in time, can easily renew their subscription: $12 will add another year in the US and Canada, while $20 will add two years to your subscription in the US and Canada.

Also on the subject of subscriptions, if you're one of the readers who are still buying *Backstreets* on the newsstand, you're missing one of the most important services we offer — that is the Boss Hotline. The Hotline provides 24-hour information on all the late-breaking news about the Jersey Shore artists you read about in *Backstreets*. It's the best timely source of information on Shore artists and around the time of the upcoming tour — with ticket sales announcements and the like — it will be priceless for getting timely information. However, and this is a big however, the number is unlisted to the Hotline and is only printed on the mailing envelopes of current paid-in-full subscribers. It costs us a considerable amount of money to provide this free Hotline so we can only open it up to subscribers — which is the best reason I've ever thought of to encourage someone to subscribe. Subscribe now and we'll rush you the new Hotline number. This number will also frequently change so that only current subscribers can take advantage of this offer.

A couple of other informational points: Once again I stress the importance of SASEs (stands for self-addressed-stamped-envelope). People are constantly writing us questions of various sorts — we simply can't afford the time or expense to respond unless they are accompanied by an SASE. Thanks for your understanding.

It's getting close enough to Christmas time to start thinking about what to give your friends for Xmas. Can we suggest a gift subscription to *Backstreets*, the Bossest Xmas gift around and one that lasts all year long? You'll find details in this issue.

No Surrender.

—Charles R. Cross

Contest

The idea of Desert Island Discs is one that's so popular it's fueled at least two books (the best of which is Greil Marcus' *Stranded*) and keeps Tower's *Pulse* magazine lively. The concept is simple: Just for the sake of argument, what ten records would you want on a desert island? This is also the sort of argument furthered by things like *Rolling Stone's* recent Top 100 Record List (would one really rate *Born to Run* in the eighth position?).

So to give our readers their say in the desert island scenario, our latest contest will ask just that: What ten records would you take to a desert island, assuming you'd have to listen to them, and them alone, for the rest of your life? For *Backstreets'* readers, we'll make an exception though: Assume that this island is already stocked with every official recording by Bruce Springsteen and the E Street Band, so feel free to pick any other records or any other Jersey artists, but do not include any official Bruce — you'll have enough of that already.

The contest rules are thus: Please send your top ten picks to Desert Island Discs, *Backstreets* Contest #22, PO Box 51225, Seattle, WA 98115. Please send your picks on a postcard only and send before Nov. 1st, 1987. We'll compile your picks and pick winners out of a hat — the first picked will win one of our new *Backstreets* Super Sweatshirts, and the next ten picked will win *Backstreets* t-shirts. But you *must* send your entry on a postcard to be eligible and only one entry per household is allowed. Best of luck to you all and have fun making your picks.

Off the wall

Our Off the Wall shot this month is by photographer Marty Perez from Springsteen's 1980 Seattle Coliseum show. That show featured the distribution of *Backstreets* #1.

On lips

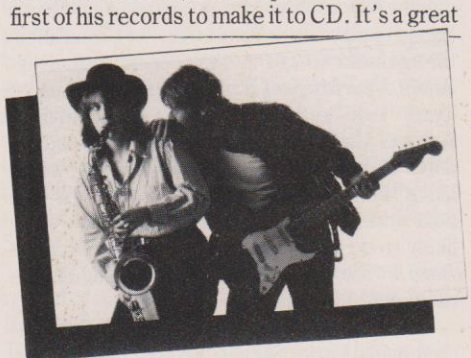
We recently had the pleasure of breaking bread with D.J. Fontana, one of the most cordial southern gentlemen we've ever encountered. D.J., you'll all remember, was Elvis Presley's drummer for more than a decade and one of the King's closest early friends. Speaking of music though, D.J. said the only performer he's seen who put on a show like the King was Bruce. Fontana and his two sons attended Bruce's Tennessee stop of the *Born in the USA* tour and says he simply couldn't believe how long and how hard Bruce played. Fontana went backstage and met Bruce, and the band, and said he found Springsteen himself not unlike Elvis: "He's a real nice fellow, and very down to earth. And his stuff has a trueness to it, a simplicity that sort of reminds me of Elvis." Fontana first became aware of Springsteen after being interviewed by Max Weinberg for the book *The Big Beat.* Up until that point he hadn't been familiar with the band but his sons were big fans. Fontana said he couldn't believe that Bruce's show was really four hours long. "With Elvis, early on, we'd play 30 minutes and that was all and we'd never do encores. Sometimes we'd come back and do just part of a song but we always wanted to leave them wanting some." Being told the infamous incident where Bruce jumped the gates at Graceland, Fontana said that if Elvis would have been home he's sure the King would have wanted to meet the Boss. "I think they really would have liked each other," he said....

KAREN MOSKOWITZ PHOTO

Ozzy Osbourne bites the head off his favorite magazine.

GLORY DAZE: First we had "Glory Days," the song, then we had "Glory Days" the video, then "Glory Days" the book, and recently "Glory Days" the BBC video. Now add to that "Glory Days" the NBC TV show, on this last summer as a mid-season replacement, a sitcom starring two middle-aged men who look back with fondness. And finally, this fall we'll have "Glory Days" the movie, a film recently completed in Seattle starring George Wendt from *Cheers.* Does Wendt play the part of Bruce? Nah, it's a mystery with little Bruce influence....Also recently filmed in Seattle was the made-for-TV movie *Seven Days to Judgement* starring Julianne Phillips. After the movie wrapped up shooting Julianne was seen catching Seattle's Young Fresh Fellows in a local club while at the same time across the country Bruce was conducting his invasion of Shore bars....In other video/TV news, an Australian TV guide actually listed Bruce as a guest star on a British Battle of Network Stars-type of movie hosted by royalty. Bruce, of course, wasn't there, but that's not the sort of thing to stop networks from trying to get viewers....Bruce and Julianne recently attended a screening in progress in Hollywood of an uncompleted documentary about paraplegic Vietnam Vet Ron Kovic. The film, being produced by Kovic's longtime friend Loretta Smith, is being supported by donations including ones from Springsteen, Oliver Stone and Jane Fonda. Springsteen, on hand at the screening, made brief remarks and and even slipped up on the name of the movie: "I don't think I would have written *Born on*...I mean *Born in the USA* without Ron. These days the truth is hard to come by." The film is expected to be completed by next summer...Just out: *Born in East LA,* the movie directed by and starring Cheech Marin....A new greatest hits collection by Roy Orbison has been released that features liner notes by Bruce. The notes are excerpted from Bruce's speech at the Rock 'n' Roll Hall of Fame Awards. The collection is titled *In Dreams* and features re-recordings of Orbison's classics....

THE COST OF FREEDOM: Little Steven's *Freedom, No Compromise* became the first of his records to make it to CD. It's a great sounding disc, too, so buy it. The album hasn't exactly been heating up the charts despite rave reviews and media attention....Jersey Shore artists seem to jam together frequently, whether it's in the Stone Pony or in other venues. So it came as no surprise when Little Steven came on stage at Bon Jovi's August 3rd show at Madison Square Garden. Steve played "Drift Away" and "Lyin' in a Bed of Fire."... At our press time Steve had just announced his tour, beginning with a warm-up gig at the Stone Pony the third week of August. No word on band members....In the meantime Van Zandt took a trip to Europe (where his record has been burning up the charts) and showed up at an anti-apartheid rally in the the Netherlands and offered to play for free. Steve joined the UK band New Model Army for an impromptu "Sun City."...Little Steven fans will surely want to get *Voice of America,* the Little Steven fanzine that keeps you abreast of all the Steve news. It's available from PO Box 826, Red Bank, NJ 07701....Also on the fanzine front is *Jukebox,* a new 'zine about the Jukes. The first issue is just out and though the graphics leave something to be desired it's got some essential info. Write: PO Box 2116, Paterson, NJ 07509....Correction: Photos listed last issue from Asbury Park Museum, were indeed from the only museum in AP that counts: The Asbury Park Rock 'N' Roll Museum. Founders Billy Smith and Steve Bumball report the museum is doing better than ever and many new items have recently been added...



Caryn Rose and Steven Allan, both Backstreets *subscribers, did a mock* Born to Run *pose for their wedding announcement.*

In the news

Tunnel of Love takes country by surprise

The news came as a surprise to just about everyone. "A new Bruce Springsteen album, *Tunnel of Love,* will be out late next month," read the first sentence in the August 13 *USA Today*. *USA Today*'s source apparently was a one-page press release from Columbia, issued the day before. That was all the information Columbia made available as of our press time. Even the usual industry types, like Tower Records president Russ Solomon, had no advance warning on the new record, which leads to speculation that the decision to release a new album was made only very recently. CBS Records stated that more information was likely to follow the week after the initial announcement.

However, inside sources have offered more information to *Backstreets*. The album is likely to be released on September 28th, with the first single, apparently titled "Brilliant Disguise," released the week before. Rumors of the impending release only began three or four days before the initial announcement, even along the shore, so information has been hard to come by. As far as content, most sources have called the record's sound country and rockabilly flavored. The sound is said to be somewhere between *The River* and *Nebraska,* with all tunes taken from the spring sessions in Los Angeles.

The material recorded in L.A. (at out-of-the-way Kren Studios, which have been tightly guarded during all phases of recording) represents the most country flavored direction yet for Springsteen, who first explored this area with his stark *Nebraska* venture. Springsteen reportedly used many L.A. area country session players including Chris Hillman and his Desert Rose Band, Jay Dee Maness, Jimmy Wood, and Richard Greene. There were unconfirmed reports that Steve Earle may also have been involved. We've also learned that certain members of the E Street Band flew in to L.A. to participate in some of the recording. That information would follow *USA Today*'s report that *Tunnel of Love* is made up of both solo and E Street Band tunes.

The possibility of a country-influenced record would jive with suggestions Springsteen has made recently that *Live* represents the end of an era for his music and that with his new material he will seek a fresh and new sound. Though *Nebraska* was in many ways a landmark album for Springsteen, he did not work that sound into the *Born in the USA* sessions. One would guess that a country flavored record would also separate Springsteen from the media perception of him as a headbanded rocker, an

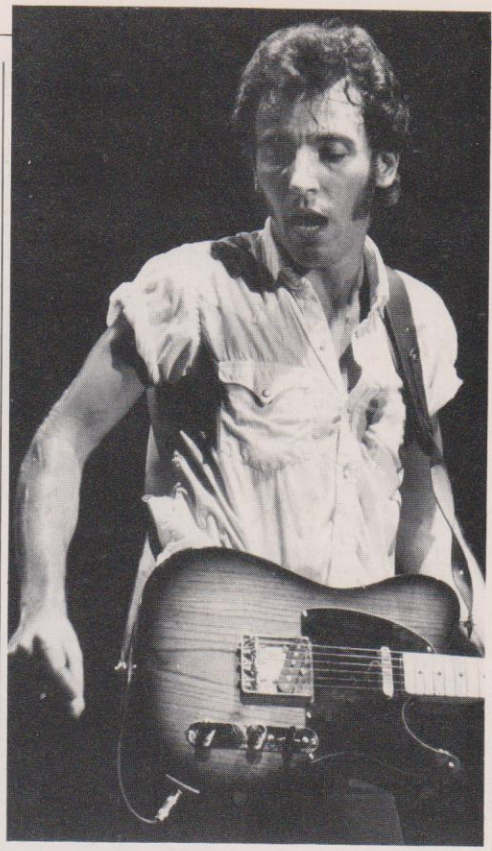


image he has also stated he wouldn't mind leaving behind.

Tunnel of Love will be released the last week of September, giving Columbia much needed marketing time, as well as moving it away from CBS's other big fall release, Michael Jackson's *Bad* LP. All sources seem to point at a country/rockabilly flavored record, though the country influence may be overstated, with the sound closer to other country flavored songs released on prior LPs, rather than a radical new influence.

The possibility of a tour is also in question. *USA Today* said there were no plans to tour to support the album, though saying anything contrary would have begun an early and unwanted panic. Other sources say an arena tour in the fall and winter is in the works. Despite these contradicting reports, it is hard to overlook the fact that Bruce and the E Street Band have played on consecutive Sundays in August, with Bruce playing at least four other guest shots on his own. Can it just be coincidence that Bruce is playing with such frequency? One New Jersey source said Bruce hoped to play at the Pony every weekend left in the summer to get in shape for a tour. England's *New Musical Express* said in an August issue that rumors are spreading around Europe that Springsteen will play stadium dates there in the summer of 1988. That would leave the possibility of a tour here up through next spring. If any tour does happen, it's unlikely to be of the magnitude and length of the *Born in the USA* tour, though nothing can be ruled out at this time.

News Flash: Late in August Bruce also jammed with Little Steven at the Pony. They played "Native American" and "Sun City," on Friday, Aug. 21. All reports of the show were that it was hot.

THE BACKSTREETS JUKEBOX

MARTY PEREZ PHOTO

1. **Little Steven**
Freedom, No Compromise
CD (Manhattan)

2. **Round Midnight**
Original Soundtrack
CD (CBS)

3. **Bruce Springsteen**
Nebraska
LP (Japanese Pressing)

4. **Muddy Waters**
Folk Singer
LP (Chess)

5. **Bunny Berigan**
Nostalgia
LP (Black and White)

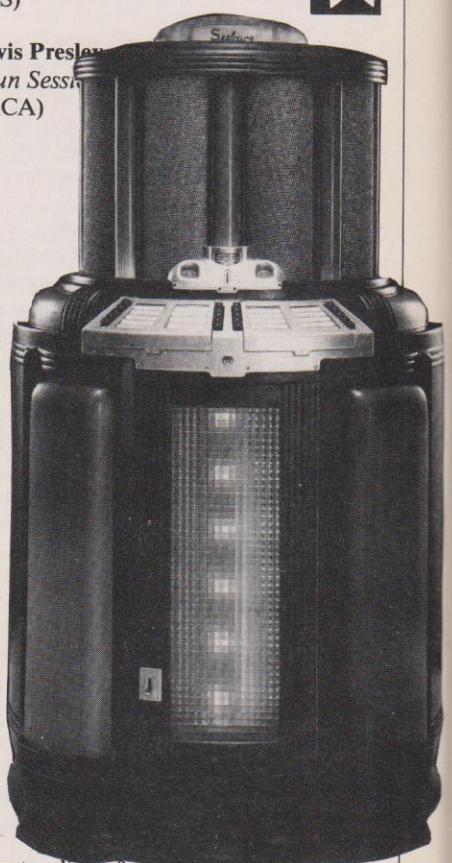
6. **Ronnie Spector**
"Say Goodbye to Hollywood"
45 (Epic)

7. **Elvis Presley**
The Memphis Record
LP (RCA)

8. **The Clash**
London Calling
LP (Epic)

9. **Bruce Springsteen**
The Wild, the Innocent...
LP (US)

10. **Elvis Presley**
The Sun Sessions
CD (RCA)



Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!

On record

New CD collectables rival vinyl output

Bruce Springsteen collecting has finally turned into CD collecting in the past three months as the number of new CD collectables now rivals the new vinyl for the first time ever. Of most interest is the Japanese release of a four-track CD that includes the live B-sides of "Incident on 57th Street" and "For You," backed with "Rosalita" and "Fire." The CD single features a cover unique to Japan and was not exported to the US. The quality of the pressing, the package and the digital re-mastering of the songs themselves, is up to the usual Japanese excellence.

The UK was not to be outdone though as they also released a four-track CD single, however this one only includes material on the LP already. It featured "Born to Run," "Spirit in the Night," "Seeds" and "Johnny 99," and comes with a miniaturized cover of the UK 12" to "Born to Run." Initially very rare, prices for this item have been all over the map running from a low of $15 to a high of $75 but certainly should soon stabilize.

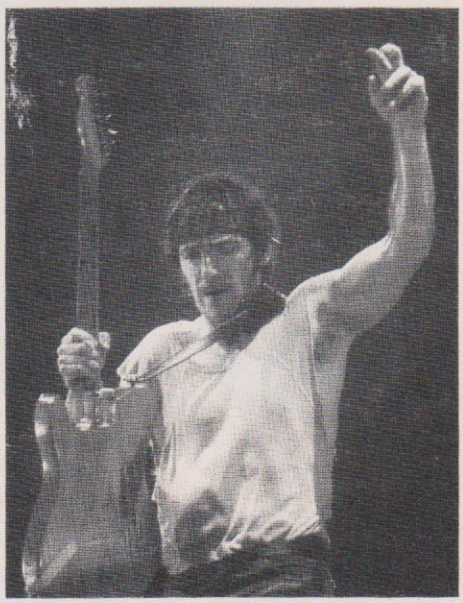
The UK also released a special CD single of Little Steven's "Bitter Fruit," plus two tracks, that also features a unique miniaturized CD sleeve. Add that to the release of Steven's LP *Freedom, No Compromise* on CD worldwide and finally Little Steven fans have reason to buy a CD player. Sources within EMI/America, the label that issued Steve's first two LPs, say there are no plans to issue these recordings on CD at present, however if the new LP is a hit that could change.

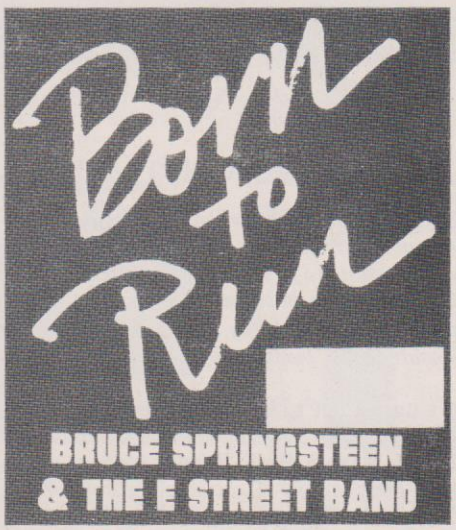
Southside Johnny fans finally got some CD news to get happy about — CBS issued *Havin' a Party* as a mid-price CD in the US. Though Southside fans had hoped for *Hearts of Stone* on CD (a LP that even made it into *Rolling Stone's* recent "Top 100 Records of the Last 20 Years" and Epic felt good enough to boast that in an ad), sales of *Havin' a Party* could lead to further Southside releases. Currently the only other Southside on CD is a German pressing of *In the Heat* and the Japanese pressing of *At Least We Got Shoes*. Rumors do persist of a German compilation including several *Hearts of Stone* cuts though we can't confirm this CD.

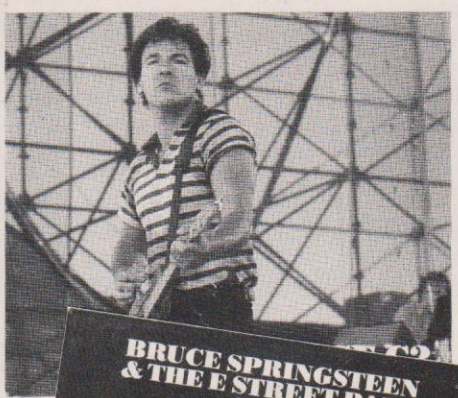
Nils fans will be glad to note that *Code of the Road* was issued as a single CD in Japan and it sounds wonderful. It joins *Flip* and *Best of Nils Lofgren* in the Nils CD catalog.

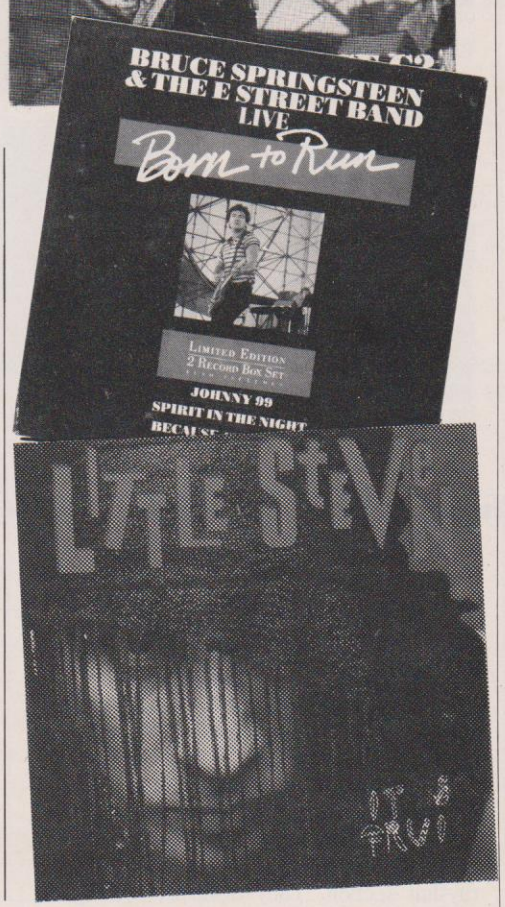
Finally, Rhino is entertaining the idea of issuing a CD for *Cover Me*, the collection of Bruce covers it issued two years ago as an LP. To test the waters a promo CD was planned.

On the less hi-tech side, vinyl releases have been limited to "Born to Run" issues in Holland, the UK, Australia, and Spain. None contained non-LP B-sides that we could confirm. The UK release came several different ways: in the aforementioned CD; in a double boxed 45 (which seems to be the rarest recent collectable); and in both seven and twelve inch varieties.





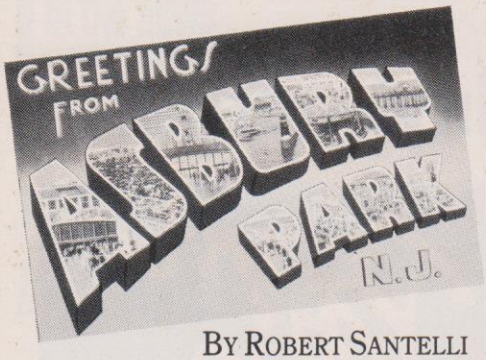




Above: UK 4 track CD Single ("Born to Run," "Seeds," "Spirit in the Night," and "Johnny 99"); the UK double 45 boxed set ("Born to Run" b/w "Johnny 99," "Because the Night" b/w "Spirit in the Night"); UK "Bitter Fruit" CD Single ("No Paranan Mix," "Vote!" and "Cana No Mas Dub").

Little Steven's LP *Freedom, No Compromise* was released worldwide, though in the US there was, as of press time, still no 45 release. "Trail of Broken Treaties" was issued as a twelve inch with extended mixes and "Native American" was issued also as a promo-only twelve inch. One Little Steven song is also included on a sampler CD put out by *College Media Journal* for those who must have every last cut — the CD was a promo-only release given away free at the New Music Seminar in July.

Southside was reportedly working on a new record at press time and word was that John Bon Jovi would produce at least one track. There were no new US Southside releases but the UK did release four separate twelve inches off the latest record including a twelve inch of "Tell Me" that includes a non-LP B-side.



BY ROBERT SANTELLI

*(*Greetings From Asbury Park *is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic* The Big Beat. *His latest book is "The Jersey Shore: A Travel and Pleasure Guide" published by East Woods Press.)*

DEBRA L. ROTHENBERG PHOTO

Bobby Bandiera jams with Max and Garry at the Make-a-Wish Benefit.

It turned out to be *the* rock event on the Jersey Shore this summer. The Second Annual Make-A-Wish Benefit held at the Stone Pony on July 20 attracted nearly 2,000 people to the Asbury Park club (only 875 got in before tickets ran out). The main act was an E Street Band/Jukes All-Star outfit which featured Max Weinberg on drums, Garry Tallent on bass, and the Jukes' Bobby Bandiera and Kevin Kavanaugh, on guitar and keyboards, respectively. Also performing were a North Jersey band new to the Shore called the X-Spurts; the Fairlanes (see below); and Glen Burtnick backed by members of Cats on a Smooth Surface. Nearly $5,000 was raised for the Make-A-Wish Foundation, the non-profit organization which seeks to grant the fondest wish of terminally ill children.

"The response to the benefit was better than we ever imagined it would be," said a Make-A-Wish spokesperson. "We're so grateful and happy. We'd like to thank all those who helped make the concert such an incredible success, especially the musicians who gave their time and talent, and the people who bought tickets and made extra-special donations."

Unlike other benefits — which, by the way, are nothing new to the Stone Pony or other Jersey Shore rock clubs — this one featured a fully rehearsed All-Star band, rather than a simple jam session. According to bandleader Bandiera, "We wanted to make the whole thing kind of special, so we decided to really get it together and rehearse and learn a full set of material. What we were going to do onstage was not going to be off-the-cuff."

The All-Star band opened with "Sgt. Pepper's Lonely Hearts Club Band," which flowed ever so nicely into "With A Little Help From My Friends," a most appropriate song for the evening. Both versions of the classic Beatles' songs were superb. Ditto for interpretations of Jimi Hendrix's "Manic Depression" and the blues standard, "Further on Down the Road."

Bandiera also used the event to showcase a few originals he'd been working on. "With such a great band behind me, I couldn't resist," he said. "Max and Garry are such an amazing rhythm section. They made everything we played sound great. This is something we'd all like to do again."

The Make-A-Wish Foundation is a charity group the band members hold close to their hearts. With the exception of Tallent, all the musicians have children. Weinberg and Kavanaugh are new fathers; both now have daughters to talk about and show pictures of. Bandiera has two children.

"When you have a kid of your own and he or she is healthy, your appreciation goes way up," said Kavanaugh after the show. "Then you hear about the Make-A-Wish Foundation and you realize how lucky you are."

In addition to playing with the Jukes this summer, Bandiera and Kavanaugh have been performing with Bobby and the Runners in various Jersey clubs. Weinberg has been getting ready to go back on the lecture circuit this fall. Tallent has been in the recording studio, first with the Austin, Texas roots rock band, Evan Johns and the H-Bombs, and more recently with Steve Forbert and the Shore band mentioned in the last Greetings column, Mike Wells and the Wage.

If there's been a trend on the Shore this summer, it's been the release of self-produced, self-financed albums and cassettes by local bands. A good half dozen groups have vinyl product out, and at least three are worthy of serious attention.

The Shore's best blues-rock band, the Fairlanes, recently released *Hit the Road.* In addition to straight blues, the LP also includes R&B, soul and roots rock originals. (There are two covers: "Chain of Fools" and "Road Runner.") One listen to *Hit the Road,* and you'll realize why guitarist Billy Hector is considered by many to be the Shore's best guitarist, along with the Jukes' Bobby Bandiera. You can purchase *Hit the Road* by writing to Blue Jersey Records, 180 Hawthorne, Glen Ridge, NJ 07028. The cost is $7, plus postage and handling.

It took Bystander ten years to get into the recording studio and complete its first record. But longtime fans of this Shore group will tell you the wait was worth it. *Not So Innocent* is a blend of power pop and mainstream rock 'n' roll. If Night Ranger or Journey came from Jersey, they'd sound like Bystander. *Not So Innocent* is also available by mail. Write to A.B.S. Records, 22 Institute Street, Freehold, NJ 07728. The cost is $5.99 plus postage and handling.

You don't get to hear much in the way of original rock 'n' roll from Long Beach Island, which sits on the south end of the Jersey Shore. But recently one group has been causing a bit of a stir. They're called James Deely and the Valiants, and their sparsely laid, R&B-flavored rock is heard on their debut cassette, *Beyond the Beaches.* Deely sounds and looks a lot like John Eddie and he doesn't try to hide the influence Springsteen has had on him. You can pick up *Beyond the Beaches* at the Asbury Park Rock 'n' Roll Museum. The cost is $6.99.

There's been a lot of talk about the closing of the Stone Pony lately. A number of metropolitan area newspapers as well as a few TV stations have sent reporters to check on the rumor that the Pony is soon to be demolished — a victim of Asbury Park's Re-development Program. Despite such rumors, the inside word at the Pony is that the club isn't closing — at least not yet.

"We've been told by the developers that we'd have to move in about two to five years," says Pony spokesman Lee Mrowicki. "And now we hear it might be in a year or so. We're just sitting tight. When we get an official word from the developers, then we'll plan our strategy for the club's future."

We Heard It Through the Grapevine Dept. . . . Asbury Park's Casino Arena, located on the south end of the boardwalk, might become the new home of the Pony as well as the Asbury Park Rock 'n' Roll Museum, the Broadcaster's Hall of Fame (now located in Freehold), and a Hard Rock Cafe. In addition, Convention Hall, once a major concert venue, will be renovated, and a state-of-the-art recording studio built next to it. If all this comes true, the re-development of Asbury Park wouldn't be as damaging to the music scene here as originally thought.

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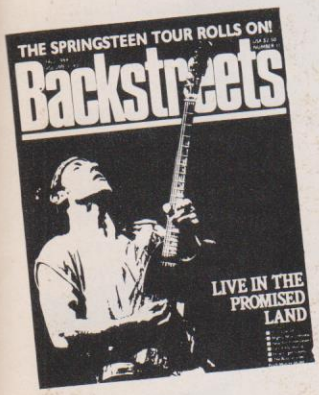

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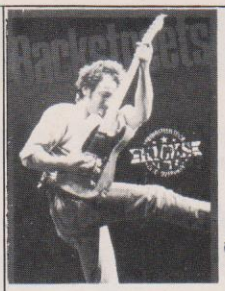

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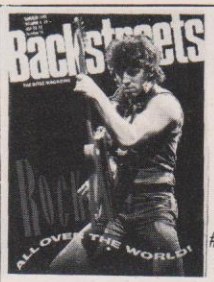
Tour in Overdrive! USA for Africa; Annie Liebovitz; Little Steven.



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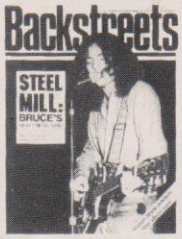

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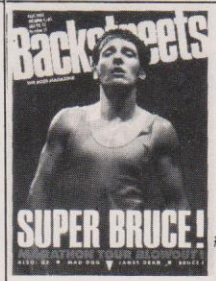
Steel Mill: Bruce's heavy metal band, w/ long hair; Dutch discography.



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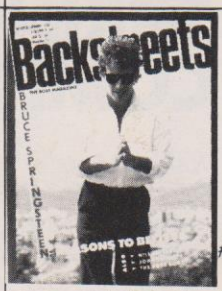
SuperBruce!: Complete tour report; Sun City int.; Bruce's guitars; Mad Dog int.; U2.



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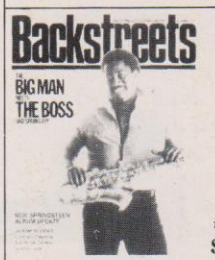
Reasons to believe: Bruce's political message; The Boss body; Nils Lofgren int.; John Fogerty.



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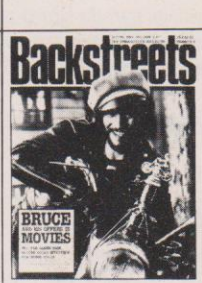
Clarence feature; German discography; new import singles.



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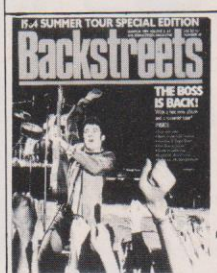

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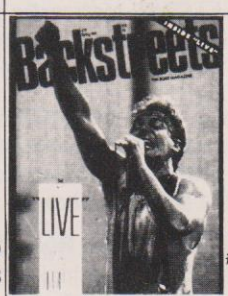

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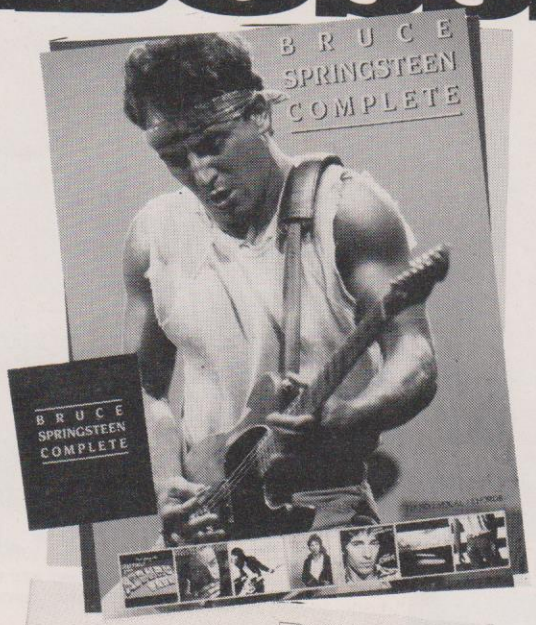

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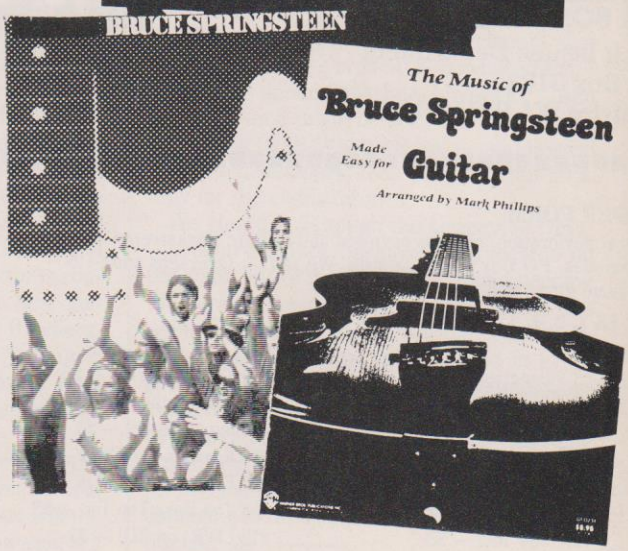

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On video

BBC special goes back to the roots

By Erik Flannigan

A still from the BBC video special titled "Glory Days."

On May 12, 1987, England's BBC Two aired its self-produced exclusive documentary *Glory Days*, a video biography of Bruce Springsteen. The 90-minute special was produced with the full cooperation of Springsteen and his management, and serves as a career retrospective in much the same way as *Live* itself. Most prominently, the special contained the first interview with Springsteen himself since 1984. Also included were interviews with every member of the E Street Band, as well as Little Steven and Jon Landau. The interviews were recorded in New York City during January and February of this year and conducted by the BBC's David Hepworth. Concert footage from 1975, 1978, and 1985 was mixed between the interview portions, though not addressed directly. Through the interviews and footage an attempt is made to cover Springsteen's entire career in 90 minutes.

The special opened with the "Born to Run" video, which was originally produced specifically for this show. We are then given the usual hard facts about birthdate, hometown, etc. Next, the first appearance of Springsteen in an interview setting since 1984. He is wearing an indiscernible grey sweatshirt, sleeves pushed up, hair tousled, sitting comfortably, if not sloppily, on a couch. His manner and speech pattern are awkward, but familiar and unchanged. In fact, the most uncanny thing about his appearance and manner is that without listening to exactly what he was saying, one might guess that this interview was conducted in 1978. In this situation, Bruce Springsteen has never changed, only the topics have.

Bruce began by talking about *Live*. He tells Hepworth, "The thing I wanted to tell most was a story." He and Landau wanted to present a certain amount of material from each phase of the band: club, arena, and stadium. In answering why some songs (most specifically "Jungleland") were left off the set, Springsteen said, "On the three CDs we had banged up to 72 minutes on each one, and that was the most you could get." His answer indicates that the package was probably designed as a CD primarily and an album/cassette secondarily. That perception, if continued, could greatly affect the construction of the next studio LP. With *Live 1975-1985* as a framework, the special moved to the beginning of the band and *Born to Run*.

There is some terrific live footage included in the special, the highlight of which is the version of "Sandy" taken from the Hammersmith Odeon Nov. 18, 1975. Bruce sports a beard, earring, and the always attractive knit hat. Other footage is from Largo, MD (Nov. 11, 1978), Phoenix (July 8, 1978), and Los Angeles (1985). Curiously there is no footage from the *River* tour, which may mean that no show from that period was professionally shot. Although the footage is quite good, it is all just clips of songs, with nothing shown in its entirety. Their importance to the special is therefore limited. What *Glory Days* really has to offer comes in its interviews.

Every band member told of their first meeting with Bruce, all concluding that they saw the magic at first sight. Of all the band members, Little Steven's comments are the furthest from the norm, and the most entertaining. The best comment of the program belonged to Steve, as he talked about Bruce's songwriting: "He's so good, you really want to hit him every now and then. He'd come to rehearsal and he'd write five songs, in a day, and he'd do that all the time, whenever he felt like it, 'here's a couple songs.' We were doing the new Gary US Bonds album. 'Oh I wrote seven songs for it last night.' You know? You just want to kill him." Other than Steven, all the insight came from Bruce.

The first specific look at Bruce's work was at *Born to Run*. Bruce described the type of record he wanted *Born to Run* to be, saying, "I wanna make a record that's gonna sound like Phil Spector. I wanna write words like Dylan. I want my guitar to sound like Duane Eddy." Throughout the interview Springsteen has little trouble remembering back to his feelings and state of mind at various points in his career. It would appear that he has spent a great deal of time looking back at his own career for his own reasons. His answers are not prepared, but well thought out. Bruce spoke of his indecision over appearing on the covers of *Time* and *Newsweek*. The choice was up to him, so he called his father: "My father said 'better you than another picture of the president.'" The conversation happened twelve years ago, but the moment is still fresh in Springsteen's mind.

The questions moved forward to the next three albums, and Springsteen summed them up in very concise terms. He said, "*Darkness* was about a guy stripping himself down, trying to find out where he stands. *The River* is about trying to get connected back with your relationships. That was the first record where people were married on it. *Nebraska*, which really... that was kind of rock bottom." Again referring to *Nebraska*, Springsteen said, "Isolation is the most dangerous thing on earth." The analysis of his own work, and the specificity of his comments make the interview fascinating. It is easy to forget how rare a Springsteen interview is, and here he gives us plenty to think about. Hepworth might have done a better job by following up on some of the responses, but at the same time there is something good in, as a viewer, being left to think what Bruce means when he says, "Every record I made through *Born in the USA* was reactionary to *Born to Run*."

The last portion of the special is devoted to *Born in the USA*. The most interesting answer comes to Hepworth's question about the misinterpretation of the song "Born in the USA." Bruce said, "It's not that people aren't taught to think, but that they're not taught to think hard enough. 'Born in the USA' is not ambiguous. All you got to do is to listen to the verses. If you don't listen to the verses, you're not gonna get the whole song, you're just gonna get the chorus....What you do if someone doesn't understand your song is you keep singing it."

Glory Days closes nicely with Bruce explaining the feeling he wanted to convey on the last side of *Live*, moving on to the band's impression of how Bruce has changed, and finally the "Born to Run" video as a last retrospective. In terms of the whole special, if you strip through the band's comments and give the live footage one viewing, you are left with the most current and at times fascinating interview with Bruce Springsteen, his own thoughts on his own music and career. His is the one analysis of Bruce Springsteen's music we don't hear enough of. As far as the special, there is still no word on whether it will be shown in the US (it has already been aired in Norway and Sweden), so we can only hope that someone recognizes the need for Springsteen fans to see it.

JESSE REYES ILLUSTRATION

THE COMPLEAT BRUCE SPRINGSTEEN VIDEOGRAPHY

In recent years no other element of Springsteen collecting has grown faster than video collecting. Both official and bootleg videos have become the hottest commodity among collectors. Unfortunately, videos have also become a source of large profits for some disreputable dealers peddling almost unwatchable tapes at outrageous prices. As a beginning video collector it is important to understand that video and audio are not the same. Video will disintegrate much faster with each successive dub than audio. Whereas a fourth generation audio tape could sound excellent, a fourth generation video tape is usually a jumbled mess of colors and lines, bordering on useless. We simply suggest that you never buy *any* video tapes from *anyone* — these eventually should be as common as audio tape.

This list is of all known Springsteen videos besides those officially released by CBS. Also excluded are all regional news clips, concert reports, and feature pieces that do not include whole songs. The sheer quantity of those clips would make this list needlessly lengthy. There are other videos which were not included because of sketchy or conflicting information about the source.

There are also plenty of rumors circulating about videos that have not been substantiated. Rumored videos include: My Fathers Place '73, Roxy '75, additional Largo and Passaic shows, LA '85, even Bruce's wedding. New footage keeps appearing even with Bruce off the road.

Backstreets in no way endorses the sale, manufacture, or distribution of unauthorized video tapes. This listing is purely informational and provided as a guide to what videos are available. Remember, original picture and sound quality rates the image and sound of the master/original tape. A tape rated as "good" means that the best possible copy has substandard quality to begin with. Circulating copies may be (and probably are) much lower quality.

KEY

EX —Excellent. Near broadcast quality.
VG —Very Good. High quality picture and sound. Quite watchable.
G —Good. Usually getting distant or distorted. Watchable with effort.
FR —Fair. Picture has serious problems. Almost useless.
PR —Poor. Picture and sound unviewable. Useless.
TV —Broadcast on television.
AM —Amateur. Shot by an audience member, usually with a handheld camera.
PRO —Professional. Shot professionally with authorization and/or on professional equipment.

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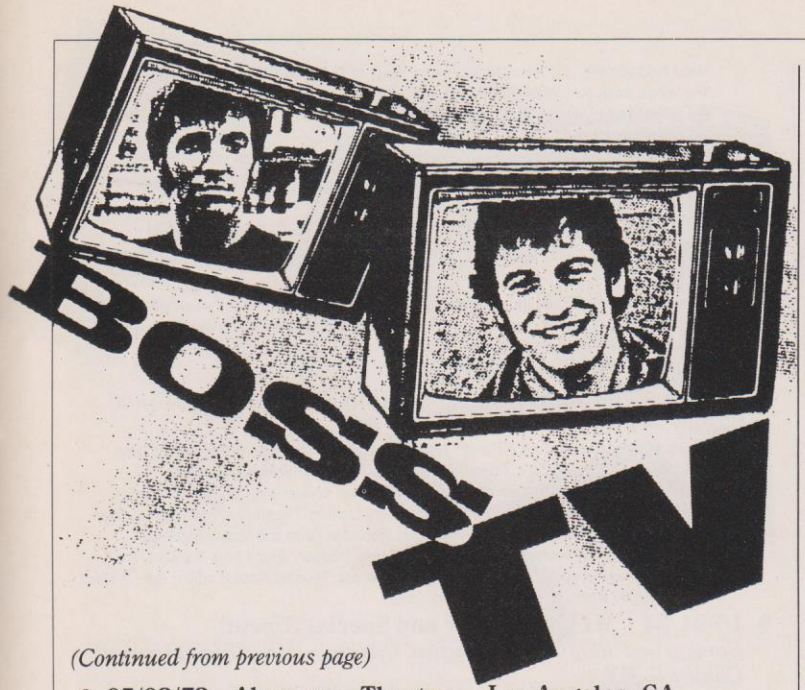

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- **05/03/73 Ahmanson Theatre — Los Angeles, CA**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  CBS promo film. Conceptual footage of "Circus Song," live footage of "Thundercrack." 10 min. Color.
- **02/06/75 Widner College — West Chester, PA**
  Camera = AM, Original Picture Quality = VG, Original Sound Quality = VG.
  The best of the early footage. Shot on video tape. Excellent in parts. Some songs cut. Incident on 57th St./Mountain of Love/Born to Run/Spirit in the Night/I Want You/Thunder Road/Kitty's Back/New York City Serenade/Rosalita/Sandy. 65 min. BW.
- **09/25/75 Auditorium — Chicago, IL**
  Camera = AM, Original Picture Quality = PR, Original Sound Quality = PR.
  Silent footage shot in 8mm. No set list. 20 min. BW.
- **10/02/75 Uptown Theater — Milwaukee, WI**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = PR.
  Silent footage with dubbed sound (VG). All songs cut. Little Queenie/Every Time You Walk in the Room/Kitty's Back/Born to Run/Twist and Shout/Saint in the City/E St. Shuffle/She's the One/Rosalita/Growin' Up/Rosalita/E St. Shuffle/Let the Four Winds Blow. 20 min. Color.
- **02/19/77 Civic Centre — St. Paul, MN**
  Camera = AM, Original Picture Quality = PR, Original Sound Quality = PR.
  Shot on 8 mm. Some songs cut. Night/It's My Life/Rendezvous/Spirit in the Night/Thunder Road/She's the One/Rosalita/Born to Run. 40 min. BW.
- **12/31/77 Capitol Theatre — Passaic, NJ**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Three-camera in-house video system. Bruce is loose. With Southside Johnny. Quarter to Three/Little Latin Lupe Lu. 10 min. BW
- **07/08/78 Coliseum — Phoenix, AZ**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Filmed for promotional use. Some footage aired on "Heroes Of Rock 'n' Roll" TV special. Source of the official "Rosalita" video. Shot on 16mm film. Spectacular quality. Prove it All Night/Born to Run/Rosalita/Badlands/The Promised Land. 25 mins. Color.
- **08/15/78 Capital Centre — Largo, MD**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Shot for in-house closed circuit system. Multiple cameras and good direction make this video a must. Complete show. Summertime Blues/Badlands/Spirit in the Night/Darkness/Factory/Promised Land/Prove it All Night/Racing in the Street/Thunder Road/Jungleland/Paradise by the "C"/Sandy/Sherry Darling/Sweet Little Sixteen/She's the One/Growin' Up/Backstreets/Rosalita/Born to Run/Because the Night/Quarter to Three. 170 min. Color.
- **08/31/78 The Agora — Cleveland, OH**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Bruce with Southside. Shot on in-house video system. The Fever/I Don't Wanna Go Home/Havin' a Party. 20 min. Color.
- **09/19/78 Capitol Theatre — Passaic, NJ**
  Camera = PRO, Original Picture Quality = G, Original Sound Quality = EX.
  Shot during the soundcheck, without the band's knowledge. Poor lighting makes the picture dark, but material more than makes up for it. Unique version of "Ties that Bind." Only known recording of Hank Williams' "Wedding Bells." Soundboard sound. The Ties That Bind/Good Rockin' Tonight (cut)/Point Blank (cut)/Kitty's Back (cut)/Wedding Bells. 20 min. BW.
- **09/19/78 Capitol Theatre — Passaic, NJ**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = PR.
  Shot on in-house video system. Great footage and show, but unfortunately the sound from the soundboard is distorted. Some copies are now circulating with dubbed in sound from the radio broadcast (EX). Badlands/Streets of Fire/Spirit in the Night/Darkness/Independence Day/The Promised Land/Prove it All Night/Racing in the Street/Thunder Road/Meeting Across the River/Jungleland/Kitty's Back/Fire/Candy's Room/Because the Night/Point Blank/She's the One (cut). 120 min. BW.
- **09/20/78 Capitol Theatre — Passaic, NJ**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Shot on in-house video system. Great footage and soundboard sound. One of the best around. Good Rockin' Tonight/Badlands/Spirit in the Night/Darkness/Independence Day/The Promised Land/Prove it All Night/It's My Life/Thunder Road/Jungleland/Santa Claus Is Coming to Town/Fire/Candy's Room/Because the Night/Point Blank/Kitty's Back/Incident on 57th St./Rosalita/Born to Run/Tenth Ave. Freeze-out/Detroit Medley/Twist and Shout. 180 min. BW.
- **11/08/78 The Forum — Montreal, CAN**
  Camera = AM, Original Picture Quality = G, Original Sound Quality = G.
  Hand held 8 mm footage. Strange color. Song list unavailable. 110 min. Color.
- **11/29/78 Civic Centre — St. Paul, MN**
  Camera = AM, Original Picture Quality = G, Original Sound Quality = PR.
  Hand held 8mm footage. She's the One/Rosalita. 10 min. Color.
- **03/27/79 BBC Old Grey Whistle Test**
  Camera = TV, Original Picture Quality = EX, Original Sound Quality = EX.
  Backstage interview with Bob Harris from New Haven 08/25/78. 30 mins. Color.
- **09/21/79 Madison Square Garden — New York, NY**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  "Stay" performed with Jackson Browne. Outtake from the No Nukes footage. 7 min. Color.
- **09/22/79 Madison Square Garden — New York, NY**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  From the No Nukes movie. Great footage, great quality. The River/Thunder Road/Quarter to Three (cut). 20 mins. Color.
- **09/22/79 Madison Square Garden — New York, NY**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = VG.
  Single camera footage. Close to stage. Prove it All Night (cut)/Badlands/The Promised Land (cut). 15 min. Color.
- **09/??/80 Lititz, PA**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Single camera footage. Filmed at Bruce's request. The band is rehearsing for the upcoming tour. Filmed in a barn. Prove it All Night (cut)/Born to Run/Prove it All Night/Tenth Ave. Freeze-out/Out in the Street/The River/Darkness/Wreck on the Highway/The Ties that Bind/The Promised Land/Thunder Road/Racing in the Street/Racing in the Street (ending)/Cadillac Ranch/Fire. 85 min. Color.
- **10/13/80 Civic Centre — St. Paul, MN**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = G.
  Hand-held 8mm footage shot from the left corner of the stage. Born to Run/Tenth Ave. Freeze-out/Independence Day (cut)/The Promised Land (cut)/Badlands (cut)/Rosalita (cut). 30 min. Color.
- **11/24/80 Capital Centre — Largo, MD**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = G.
  Again shot on in-house closed circuit system. Audience sound, unlike the '78 video from here. Great multiple camera footage nonetheless. Prove it All Night/Two Hearts/Tenth Ave. Freeze-out/You Can Look/Darkness/Independence Day/Factory/Jackson Cage/Out in the Street/Promised Land/Racing in the Street/The River/Badlands/Thunder Road/Cadillac Ranch/Sherry Darling/Hungry Heart/Fire/Because the Night/Fade Away/Growin' Up/Stolen Car/Wreck on the Highway/Point Blank/The Ties that Bind/Crush on You/Ramrod/Backstreets/Rosalita/Jungleland/Born to Run/Detroit Medley. 210 min. Color.

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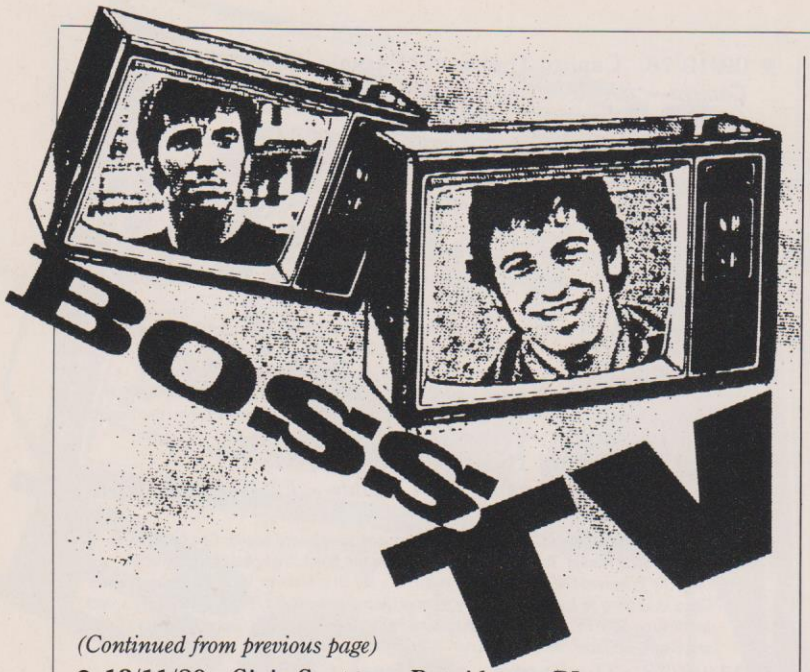

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- **12/11/80 Civic Centre — Providence, RI**
  Camera = AM, Original Picture Quality = VG, Original Sound Quality = VG.
  Hand-held footage shot from the left side of the stage, fairly close. Cadillac Ranch/Sherry Darling/Hungry Heart/Fire/Candy's Room/Because the Night/Sandy/For You/Stolen Car/Wreck on the Highway/Point Blank/Rendezvous/Ramrod/Crush on You/Backstreets/Rosalita/Santa Claus/Jungleland/I'm a Rocker/Detroit Medley (cut). 95 min. Color.

- **01/23/81 The Forum — Montreal, CAN**
  Camera = AM, Original Picture Quality = VG, Original Sound Quality = G.
  Hand-held footage from the left side of the stage. Camera has trouble remaining steady. Night/Out in the Street/Tenth Ave. Freeze-out/Darkness/Independence Day/Who'll Stop the Rain/Prove it All Night/Two Hearts/Racing in the Street/The River/Badlands/Thunder Road/Cadillac Ranch/Sherry Darling/Hungry Heart/Fire/You Can Look/Sandy/Candy's Room/Because the Night/Wreck on the Highway/Point Blank/The Ties that Bind/Ramrod/Drive All Night/Rosalita/I'm a Rocker/Jungleland/Born to Run/Detroit Medley. 190 min. Color.

- **06/14/81 Hollywood Bowl — Los Angeles, CA**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Shot by a San Francisco video production company. Soundboard sound. Great color and close-ups. With Jackson Browne. Cadillac Ranch/This Land is Your Land/The Promised Land/Jole Blon with Gary US Bonds/Hungry Heart/Brother John is Gone. 20 mins. Color.

- **06/12/82 Central Park — New York, NY**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = VG.
  Shot by New York city cable channel. Second version exists shot by an audience member. Audience footage is straight on, but far back; cable footage is from the right side of the stage and close. With bad harmony vocal from Jackson Browne. Promised Land/Running on Empty.

- **08/15/82 Stone Pony — Asbury Park, NJ**
  Camera = AM, Original Picture Quality = G, Original Sound Quality = EX.
  Good picture at times, but too many heads in the way. Great sound. Ready Teddy (cut)/From Small Things/Around and Around/Jersey Girl/You Can Look/Havin' a Party/Detroit Medley/Shake/Sweet Soul Music. 40 min. Color.

- **05/??/84 Bruce's House — Rumson, NJ**
  Camera = PRO, Original Picture Quality = EG, Original Sound Quality = EX.
  Bruce is at home with director Jeff Stein, rehearsing for the "Dancing in the Dark" video. Bruce answers the phone, makes a few jokes, as well as lip syncing the song with Clarence. Two takes. 12 min. Color.

- **05/??/84 Soundstage — Location Unknown**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Bruce is dressed in suspenders. He dances and lipsyncs "Dancing in the Dark," Clarence enters for sax solo. The whole thing comes off poorly, but this single camera footage may not have been the whole video. This footage might have been cut with other camera angles or other completely different footage. Four takes. 20 min. Color.

- **07/27/84 Performing Arts Centre — Saratoga Springs, NY**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = FR.
  Hand held camera, shooting the screen for most of the show. Daylight conditions make the image wash out. Whole show. Who'll Stop the Rain/Badlands/Prove it All Night/Out in the Street (cut)/Johnny 99/Highway Patrolman/Darlington County/Glory Days/The Promised Land/Used Cars/My Hometown/Born in the USA/Thunder Road/Hungry Heart/Dancing in the Dark/Cadillac Ranch/Sherry Darling/No Surrender/Because the Night/Pink Cadillac/Fire/Backstreets (cut)/Rosalita/I'm a Rocker/Jungleland/Born to Run/Street Fightin' Man/Detroit Medley/I Hear a Train. 200 min. Color.

- **08/06/84 Entertainment Tonight Interview (Uncut)**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  This interview was conducted in July 1984 and aired this night, with part two on 08/13/84. The uncut interview includes questions which were not broadcast including questions about Catholicism, as well as others. 15 mins. Color.

- **09/??/84 Various Locations**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = FR.
  16mm footage shot in four different cities (Hartford, Pittsburgh, E. Rutherford, and Philadelphia). All songs cut. Rosalita/Cover Me/Pink Cadillac/Racing in the Street/Rosalita/Rave On/Detroit Medley/Tenth Ave. Freeze-out/Johnny 99/Thunder Road/Dancing in the Dark/Cadillac Ranch/Sherry Darling/I'm on Fire/Trapped/Thunder Road/Candy's Room/Growin' Up/Jersey Girl/Rosalita/Twist and Shout/Rosalita/Jungleland/Detroit Medley/Born in the USA/State Trooper/Who'll Stop the Rain/The Promised Land/Trapped/Spirit in the Night/Darkness/Thunder Road/Cadillac Ranch/Spirit in the Night/Reason to Believe. 35 min. Color.

- **10/21/84 MTV Interview and Special (Uncut)**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  The actual special was aired this night, but the interview was conducted 09/08/84. The live footage is from Buffalo 09/25/84. The uncut interview includes questions which were not broadcast. The uncut live footage is a jumble of assorted song cuts. Some songs are backed with the wrong sound, others have no sound. A director's comments can be heard at various points. Running time clock at the bottom of the screen. 120 min. Color.

- **11/29/84 The Summit — Houston, TX**
  Camera = AM, Original Picture Quality = PR, Original Sound Quality = FR.
  Poorly shot hand-held footage from the right side of the stage. Lighting problems, as well as undesired camera movement. Born in the USA/Out in the Street/Prove it All Night/Atlantic City/Factory/Johnny 99/Reason to Believe/Mansion on the Hill (cut)/I'm Goin' Down/Darlington County/Glory Days/The Promised Land/My Hometown/Badlands/Thunder Road/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Pink Cadillac/Bobby Jean (cut)/Racing in the Streets/Jungleland. 135 min.

- **12/22/84 Old Grey Whistle Test — BBC TV England**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX.
  Interview with David Hepworth from Philadelphia Sept. 1984. Mix of official videos and live footage from Philadelphia. 60 min. Color.

- **01/24/85 Civic Arena — Providence, RI**
  Camera = AM, Original Picture Quality = VG, Original Sound Quality = VG.
  The best of the Born in the USA tour handheld videos. Shot from the left side, and very close. Great show, extremely watchable. Reason to Believe/Mansion on the Hill/Bye Bye Johnny/Out in the Street/Glory Days/The Promised Land/My Hometown/Trapped/Badlands/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/No Surrender/I'm on Fire/Growin' Up/Bobby Jean. 120 min. Color.

- **01/27/85 Carrier Dome — Syracuse, NY**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = FR.
  Begins with humorous montage, intro, and comments from the producers. Distant image. Born in the USA/Prove it All Night/Darlington County/Working on the Highway/Johnny 99/Darkness/Reason to Believe/The River/Trapped/Out in the Street/Glory Days/The Promised Land/My Hometown/Badlands/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Because the Night/I'm on Fire/Growin' Up/Bobby Jean/Racing in the Street/Can't Help Falling in Love/Born to Run/I'm a Rocker/Ramrod/Thunder Road/Rockin' All Over the World. 170 min. Color.

- **04/??/85 Japanese TV uncut interview.**
  Camera = AM, Original Picture Quality = EX, Original Sound Quality = EX.
  Interview with Bruce, with Japanese sub-titles along the bottom. Parts of the interview were used along with live footage on Japanese TV special. 40 min. Color.

- **04/10/85 Yoyogi Olympic Pool — Tokyo, JAPAN**
  Camera = AM, Original Picture Quality = PR, Original Sound Quality = FR.
  All the Japanese videos suffer from too much white light which washes out the image. Bruce looks like he is actually producing light. Shot from the left side of the stage. Born in the USA/Out in the Street/Darlington County/Working on the Highway (cut)/Johnny 99 (cut)/Atlantic City/The River/Prove it All Night/Glory Days/The Promised Land/Badlands (cut)/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Downbound Train (cut)/I'm on Fire/Pink Cadillac/Bobby Jean/Racing in the Street/Born to Run (cut). 120 min. Color.

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- **04/11/85 Yoyogi Olympic Pool — Tokyo, JAPAN**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = FR.
  Shot from the right side. Washed out image. Cover Me (cut)/Dancing in the Dark/Hungry Heart/Cadillac Ranch/No Surrender/I'm on Fire. 30 min. Color.
- **04/16/85 Yoyogi Olympic Pool — Tokyo, JAPAN**
  Camera = AM, Original Picture Quality = PR, Original Sound Quality = FR.
  Washed out picture. Born in the USA/Badlands/Out in the Street/Johnny 99/Atlantic City/Point Blank/Working on the Highway/Prove it All Night/Glory Days/The Promised Land/My Hometown/Thunder Road/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/No Surrender/Because the Night/Bobby Jean/Rosalita/Can't Help Falling in Love/Born to Run/Ramrod/Sherry Darling/Twist and Shout/Do You Love Me? 160 min. Color.
- **04/23/85 Castle Hall — Osaka, JAPAN**
  Camera = AM, Original Picture Quality = PR, Original Sound Quality = FR.
  Shot from the right side. Born in the USA/Out in the Street/Darlington County/Atlantic City/Point Blank/Working on the Highway/Prove it All Night/Glory Days/The Promised Land/My Hometown/Badlands/Thunder Road. 70 min. Color.
- **06/04/85 St. James Park — Newcastle, ENGLAND**
  Camera = AM, Original Picture Quality = G, Original Sound Quality = VG.
  Shot from the left side of the stage. Distant, but clear shot of the stage. Born in the USA/Badlands/Darlington County/Johnny 99/Darkness/Shut Out the Light/The River/Working on the Highway/Trapped/Prove it All Night/Glory Days/The Promised Land/My Hometown/Thunder Road/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Downbound Train/I'm on Fire/Because the Night/Rosalita/Can't Help Falling in Love/Born to Run/Bobby Jean/Ramrod/Twist and Shout/Do You Love Me? 180 min. Color.
- **06/04/85 St. James Park — Newcastle, ENGLAND**
  Camera = AM, Original Picture Quality = G, Original Sound Quality = VG.
  Shot from the right side of the stage. Born in the USA/Badlands (cut)/Darlington County/Johnny 99/Shut out the Light/Working on the Highway/Trapped/Prove it All Night/Glory Days/Thunder Road/Cover Me (cut)/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Downbound Train/Ramrod (cut)/Twist and Shout (cut). 100 min. Color.
- **06/??/85 French TV Special "Les Enfants Du Rock"**
  Camera = TV, Original Picture Quality = EX, Original Sound Quality = EX.
  Interview with Steve Wood, conducted in Memphis 12/13/84. "Born in the USA" footage and Bruce interview. 45 mins. Color.
- **06/??/85 Italian TV Special**
  Camera = TV, Original Picture Quality = EX, Original Sound Quality = EX.
  Interview with Bruce, Clarence, as well as Asbury Park residents Ducky Slattery, George Theiss, and Vini Lopez. 45 mins. Color.
- **06/21/85 Milano Stadio Meazza — Milan, ITALY**
  Camera = AM, Original Picture Quality = VG, Original Sound Quality = VG.
  Shot from the main floor. First half shot at stage, second half shot at screen with very good results. Great show. Born in the USA/Badlands (cut)/Out in the Street (cut)/Johnny 99/The River/Glory Days/The Promised Land/Thunder Road (cut)/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Downbound Train/I'm on Fire/Because the Night/Backstreets/Rosalita/I Can't Help Falling in Love/Born to Run/Bobby Jean (cut). 100 min. Color.
- **08/22/85 Giants Stadium — E. Rutherford, NJ**
  Camera = AM, Original Picture Quality = G, Original Sound Quality = PR.
  Shot off the screen from the back on the right side. Camera moves a lot. Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Downbound Train/I'm on Fire (cut)/Pink Cadillac/Bobby Jean/This Land is Your Land/Born to Run. 65 min. Color.
- **08/22/85 Giants Stadium — E. Rutherford, NJ**
  Camera = AM, Original Picture Quality = G, Original Sound Quality = PR.
  Different source on far right side. Born in the USA/Badlands/Out in the Street/Johnny 99 (cut)/Seeds/Atlantic City/The River/I'm Goin' Down/Working on the Highway/Trapped (cut)/Glory Days/The Promised Land/My Hometown/Thunder Road/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Downbound Train/I'm on Fire (cut)/Pink Cadillac/Bobby Jean/This Land is Your Land/Born to Run (cut). 180 min. Color.
- **08/26/85 Exhibition Stadium — Toronto, CAN**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = G.
  Amusement rides flashing behind the stage. Very distant, with camera motion. Born in the USA/Badlands/Out in the Street/Johnny 99/Seeds/Atlantic City/The River/I'm Goin' Down/Working on the Highway/Trapped/Glory Days/The Promised Land/My Hometown/Thunder Road/Cover Me/Dancing in the Dark/Hungry Heart/Cadillac Ranch/Downbound Train/I'm on Fire/Pink Cadillac/Bobby Jean/Can't Help Falling in Love/Born to Run/Ramrod/Twist and Shout/Do You Love Me?/Sherry Darling. 180 min. Color.
- **09/29/85 Coliseum — Los Angeles, CA**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = VG
  Screen shot from the right side. Camera moves too much and is not steady on the screen. Born in the USA/Badlands/Out in the Street/Johnny 99/Seeds/Atlantic City/The River/War/Working on the Highway/Trapped/I'm Goin' Down/Glory Days/The Promised Land/My Hometown/Thunder Road. 90 min. Color.
- **9/30/85-10/02/85 Coliseum — Los Angeles, CA**
  Camera = PRO, Original Picture Quality = EX, Original Sound Quality = EX
  Song clips given to LA area news stations. Great sound and picture. All songs cut. Born in the USA/Out in the Street/War/I'm Goin' Down/My Hometown/This Land is Your Land/Ramrod/Twist and Shout/Do You Love Me?/Glory Days. 30 mins. Color.
- **01/23/86 ABC 20/20**
  Camera = TV, Original Picture Quality = EX, Original Sound Quality = EX.
  Footage of "My Hometown" from the Stone Pony 1/19/86 and "This Land is Your Land (uncut)" from LA 10/02/85
- **05/??/86 Canadian TV Special**
  Camera = TV, Original Picture Quality = EX, Original Sound Quality = EX.
  Shown in cities across Canada on consecutive nights. Same as BBC Old Grey Whistle Test Special from 1984. 60 mins. Color.
- **10/13/86 Shoreline Amphitheatre — Mountain View, CA**
  Camera = AM, Original Picture Quality = FR, Original Sound Quality = VG.
  Screen shot at a difficult angle making image long and distorted. You Can Look/Born in the USA/Seeds/Darlington County/Mansion on the Hill/Fire/Dancing in the Dark/Glory Days/Helpless with Neil Young. 40 min. Color.
- **12/??/86 Rock and Roll Evening News.**
  Camera = TV, Original Picture Quality = EX, Original Sound Quality = EX.
  "Barefootin'" recorded live in Paris in 11/86 with Bruce, Huey Lewis, and Bob Geldof. 5 min. Color.
- **01/21/87 Waldorf/Astoria Hotel — New York, NY**
  Camera = PRO, Original Picture Quality = G, Original Sound Quality = FR.
  Rock and Roll Hall of Fame Ceremonies. "Stand by Me" with Ben E. King and others. "Oh, Pretty Woman" with Roy Orbison. Bruce's speech is not included.
- **05/12/87 Glory Days BBC TV Special**
  Camera = TV, Original Picture Quality = EX, Original Sound Quality = EX.
  Previously unseen live footage from 1975, 1978, and 1985. Interviews with Bruce, Jon Landau, Little Steven, and the Band from January and February of 1987. 90 min. Color.

Well, I got this guitar and I learned how to make it talk

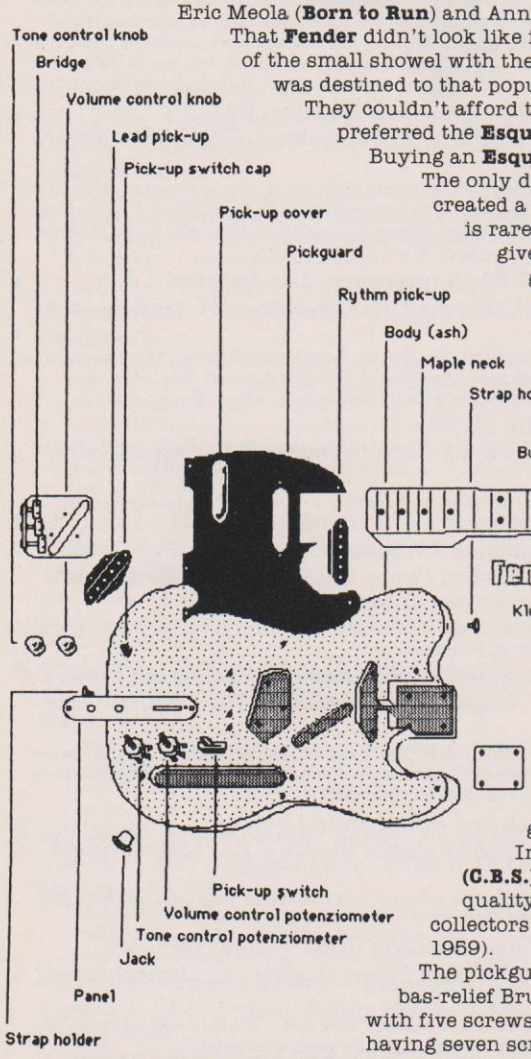
Love me Fender

By Ermanno LaBianca and Sergio Vizzari

(Translated from the Italian fanzine "Follow That Dream.")

How many times have we seen "her" shining in front of our eyes, dripping with sweat and cleared up by the spotlights. We are talking about the historical butterscotched guitar which is so familiar to us — the one with all those scratches that we already know one by one. It can be steadily planted between the legs during "Badlands," waved in the joyful pirouettes of "Rosalita" or held up like a musket during the intro of "Born in the USA." It is used as a symbol — just like the weapon of a ragamuffin' gunner.

You know perfectly how the feeling is to play a musical instrument, but when you are talking about a guitar the tie between "her" and the player is something really unique. Bruce is one of the few musicians who instinctively is connected to the instrument he plays. He "found" that guitar 17 years ago and since then he never left aside, and he made "her" part of an image that — thanks to the shots of Eric Meola (**Born to Run**) and Annie Leibovitz (**Born in the USA**) — has toured the world in the last ten years.



That **Fender** didn't look like it was born auspiciously and heaven knows why it was immediately marked on the back of the small showel with the star shaped punching that usually indicates discarded goods. For its nature the **Esquire** was destined to that popular branch of struggling American musicians that operated during the middle 50's. They couldn't afford the three pick-ups "Stratocaster" or the two pick-ups "Telecaster," so they generally preferred the **Esquire** which was easier to get, costing forty dollars less (Telly $189.50, Esquire $149.50). Buying an **Esquire** they could at least have a professional instrument.

The only difference between the two models was the absence of the "rhythm-pickup" which created a notch on the pickguard. We must say that the **Telecaster** has this kind of pick-up but it is rarely used by the owners. They prefer the other pick-up (the bridge pick-up) because it gives a more percussive and acid sound. Even though we now see two pick-ups on Bruce's guitar, they originally were not there. **Phil Petillo,** his personal guitar man, has now changed the existing pick-ups and eliminated the noise created by the single-coil. This is done by adding a double series of spires named "Stack" (see Seymour Duncan). Petillo also takes care of all of Bruce's telecasters. Recently that collection lost one because of the blue eyes of Maria McKee (Little Steven gave one to her as a gift). One of the greatest Petillo jobs was to change all the parts, making them interchangeable to facilitate the urgent backstage's interventions.

The neck has probably been redone lots of times but it still seems to be an old V-neck (this is the name that indicates the V sections, not to be confused with the semicircular section). This kind of neck came out in 1952 with the mythical **Fender** "Broadcaster," a guitar that had to change its name to "Telecaster." This happened because at that time the **Gretch** (a competing firm) had in its catalogue a drum kit having the same name (Broadcaster drum). Another part that has been frequently changed is the keyboard which has been remade using different materials such as rosewood.

We must pay attention to the original decalcomania (or transfer) showing the gold Fender mark with black edges (thinner than the one they make today). That gold Fender mark used to be completely different, but with Fender's new policy we now have a comeback to the tradition. The reason is the desire to contrast the second hand guitar market that overestimates old guitars and amps.

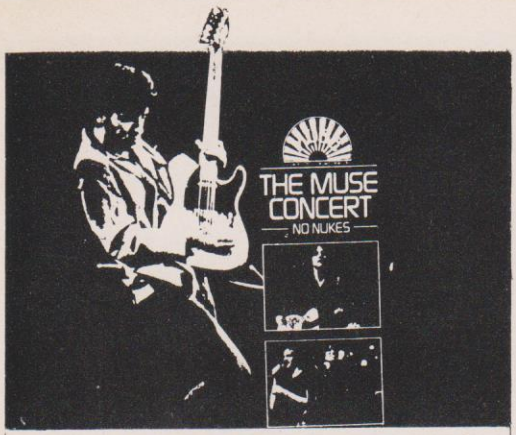
In 1965, **Fender Musical Instruments** was taken over by **Columbia Broadcasting Systems (C.B.S.)**, and forced to give up the handicraft work that until then had produced such high quality guitars. What happened was that the instruments lost accuracy and precision and so collectors turned their attention to "Pre-CBS" guitars (especially models made between 1954 and 1959).

The pickguards have been changed lots of times (do you remember the old one with that strange bas-relief Bruce showed off during the '74 tour?). The original was completely black and secured with five screws, and has been changed to a new three-layer (or three-stratus) black/white/black having seven screws (cross shape).

Another famous scene used to be the changing of the guitar during the shows, when a roadie gives Bruce his second guitar. It is a beautiful "brown sunburst" Telecaster with a black pickguard and a maple neck. It's been rarely used during the last tour and the reason seems to be that Bruce doesn't break strings as much as he used to, disputing legend that says he was one of the biggest string buyers between 1974 and 1980.

The old Esquire is less maltreated now. Bruce has changed his stage show. The reason is the size of stages he is playing these days (don't forget that a few years ago it was much easier to stumble upon the microphone staff). It's enough to remember **the Bottom Line** in New York City where Bruce used to jump on top of Roy's grand piano and then hold one of the two columns and jump again on the tables to continue his performance. The responsibility of playing in front of big audiences, such as Wembley or Giants Stadium, is making him more conscious of the movements he has to make. But please don't blame it on us if we still prefer him with his stare lost in the dark and eyes full of happiness soon after a frenetic strip-tease while playing a terrific version of "Quarter to Three."

The image of "that" guitar is still alive in the memory of a delicate "This Land is Your Land" played by Bruce, immersed in the blue spotlights of the old Zurich Hallentadium, a suburban cycling stadium. We knew perfectly what he was meaning with his words but we prefer dreaming and thinking that we were witness to a more intimate dialogue.



BRUCE LIVE ON VIDEO!
NO NUKES!

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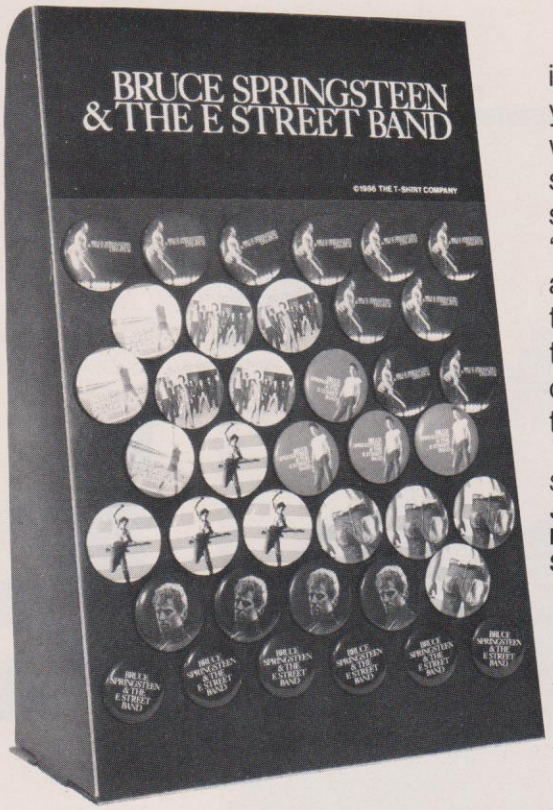

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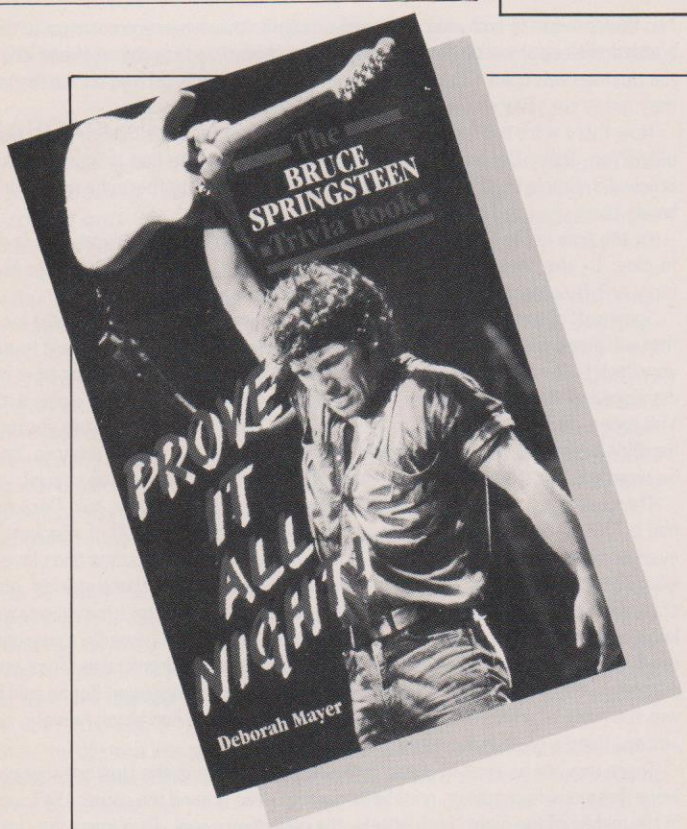

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ANSWERS: 1. Belmar, NJ 2. Dr. Zoom and the Sonic Boom 3. *Blinded by the Light, Jungleland, Sherry Darling* 4. This book, so buy it.

remembering the Upst

BY ROBERT SANTELLI

The Upstage: Is there any longtime, serious Springsteen fan who doesn't know about the legendary Asbury Park club, where in the late '60s, the Boss, future E Street Band members, and Jukes cut their musical teeth?

Much has been written about the Upstage — the all-night jams, the formation of groups such as Springsteen's Steel Mill which resulted from them, and the intense interplay, both onstage and off, of the Shore's best young musicians back then — but those who have told tales of the Upstage are those who have told them time and time again. The same voices, the same stories. The truth is, the Upstage supported a large and varied cast of characters. Some of them, like Springsteen, Steve Van Zandt, Southside Johnny, Garry Tallent, Danny Federici, David Sancious, Kevin Kavanaugh, and Billy Chinnock were fortunate enough to go on to bigger and better things. But there were others, many others, who were indeed integral players in the Upstage experience, but who have not had the chance to look back in print. Here for the first time four of them recall the club and what went down. In their own words, they remember the Upstage.

BIG DANNY GALLAGHER:

Big Danny Gallagher is a mountain of a man with a long red beard and eyes like lasers. Friends of his say he was always found at the Upstage when the best music was flying. "Danny had a real good sense about that," said one friend. "And if it wasn't happening, he'd be the kind of guy to make it happen."

A pedal steel guitar player and a vocalist with one of the best blues voices this side of the boardwalk, Big Danny these days fronts Big Danny and the Boppers. He's also had a hand in the High Tide Cafe, an Asbury Park club which could well become a modern day Upstage. "The Shore needs another Upstage type club so the younger musicians can have the same opportunities to jam and learn and experiment as we did. I'm just trying to do my part to make sure that happens."

The Upstage started with some of the real old local musicians, guys like Harry the Hat and a lot of Margaret Potter's friends. The word then started to leak out about this place that she and her husband opened. People started coming from all over. The Upstage was the cheapest motel room in town. Two bucks to get in and you could hang out until dawn when you could go to the beach and sleep there all day — legally. Everybody lived for the weekend when the Upstage was open. Things were good. But when Brucie arrived on the scene, they got great. Everybody knew as soon as they heard him play.

Now there were a lot of real good guitar players at the Upstage — there was Billy Ryan, Ricky DeSarno, Stevie Van Zandt. But no one had it together like Brucie did. Brucie used the Upstage as a perch; he hung out there; he formed his bands there; he used it as a rehearsal hall.

At the time of the Upstage, there were only like eight or nine places for bands to play. By the time that Brucie signed his recording contract, there were like forty or fifty places to play up and down the Shore.

Some sufi guy once said that there are three kinds of music: There's the kind that will move you, the kind that will touch your soul, and the kind that will touch your heart. It seemed like Brucie had all three. And you could hear how he developed all three if you were at the Upstage back in those days. He'd play with Vini Lopez, and afterwards I'd ask Vini, I'd say, "Hey man, are you sure you and him didn't rehearse that stuff you just played?" And he'd laugh. He'd say no, and he wasn't lying. It was all spontaneous. That's what made the club special.

There was a lot of blues played. And old rock 'n' roll. Rockabilly, too. Once we had a '50s party at the club. Margaret made a garage can full of spaghetti, everybody rolled up their sleeves and greased up and went on stage and played what today you'd call classic rock 'n' roll. That's how the Zoom band started, out of one of those parties. Brucie said, "Hey, why don't we just take everybody we know and party on the stage while we're playing." And next up was Dr. Zoom and the Sonic Boom. I was in the band. I played Monopoly and drank wine. That was my part in the band. We tried to get a guy to fix an engine onstage. But he said it was too much of a hassle to do it for just a few songs. We had baton twirlers, an emcee. People were in tuxedoes.

There used to be lines at three in the morning to get in the Upstage. People were three and four across, and the line would wrap around the corner. This was in the middle of the night. Fortunately, the police were cool. They knew they had a good thing. Hell, they knew where every kid in the area was every Friday, Saturday and Sunday night.

Southside, Big Bobby Williams, Van Zandt, these guys were there all the time, so they kind of ran the stage at the club. You wanted to play, well you had to see one of them. I had no considerations about playing prime time in those days. I

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wasn't no great musician. But I took part when I was able to. I enjoyed myself. I contributed. I have good memories of those days that nobody can take away from me.

MARGARET POTTER:

It was Margaret Potter and her husband, Tom, who opened the Upstage back in 1968. At the time, she was fronting her own band, Margaret and the Distractions. They became the Upstage house band. Both she and Tom were hairdressers, and they lived and worked two doors down from the Upstage.

After the Upstage closed in 1971, Margaret and Tom separated. Tom moved to Florida. Margaret stayed in Asbury Park and continued to work as a hairdresser. She dropped out of the Asbury Park music circle, however. "I needed to earn a living and try to make my life work," she said. "I loved music just as much as I ever did, but I had to put bread on the table." Little was heard of Margaret Potter until recently when she joined a band, The Final Cut, which includes original Upstage drummer Big Bobby Williams. "We don't play on a regular basis," said Margaret. "But when we do play, we enjoy it. It kind of reminds me of the old days."

I'm so happy that people want to know about the Upstage almost twenty years after it opened. Those were great days. Lots of people ask me if the club had anything to do with Bruce's success. I don't know. If anyone deserved to make it, Bruce did. He worked so hard. His desire and his straight, right down the line approach to music is what did it, I think. I give the credit to him, not to the club.

Still, the Upstage was special because it was a place for the local musicians — young kids — to find themselves. You can have a bunch of young players playing in their basements, but they can't all meet there. They could at the Upstage.

You know, with the amount of kids we had at the Upstage week in and week out, we never had any real problems. Sure, there were a couple of incidents. Like the time Big Bobby, who was a bouncer at the club when he wasn't playing drums, had a gun put to his head. Thank God nothing more happened. And there was another time we had a local motorcycle gang show up. Fortunately there were no

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BIG DANNY GALLAGHER

KATHIE MANIACI PHOTO

MARGARET POTTER

KATHIE MANIACI PHOTO

Big Danny Gallagher: *"Some sufi guy once said that there are three kinds of music: There's the kind that will move you, the kind that will touch your soul, and the kind that will touch your heart. It seemed like Brucie had all three. He'd play with Vini Lopez, and afterwards I'd ask Vini, I'd say, 'Hey man, are you sure you and him didn't rehearse that stuff you just played?' And he'd laugh. He'd say no, and he wasn't lying. It was all spontaneous. That's what made the club special."*

Margaret Potter: *"One thing unique about the Upstage — and I haven't seen it since — was that you could come all by yourself, whether you were a member of a band or not, and play. You didn't even have to bring your instrument. We had house instruments, house equipment. This has become lost here in Asbury Park. Some kids today don't even know about the blues. But back then, it was loose, if you know what I mean."*

Gerald Carboy: *"I went upstairs with my bass and hung out like he told me. I didn't play that night, but I went back to the Upstage the next night and for the next couple weeks. Finally, one night Southside Johnny comes up to me out of the blue and asks me if I wanted to jam. He asked me if I knew such and such songs, and I told him I did. That was it. I played and it was great."*

Johnny Luraschi: *"It was a wild place to look at too. I mean the whole place was painted in psychedelic colors and day-glo. There were black lights that made the place cool. One complete wall of the place was speakers. So you'd walk up on the stage and plug in."*

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ugly confrontations. They came, they enjoyed themselves, and then they left, although one of them wanted to take me with him. Other than that, we had no big problems.

We had two sessions at the Upstage. We opened at 9 p.m. for minors, kids under 18. That's when my band, Margaret and the Distractions, would usually play, although there were times when we had other bands perform, too, and we had our share of jamming. But at midnight the Upstage closed for an hour. All the minors left and we cleaned up the place. An hour later, at one in the morning, we opened up again. This time you had to be 18 to be let in, although if you had a driver's license, I let you in. I was usually at the door collecting money. The difference between 17 and 18 wasn't so much. We weren't serving alcohol or anything. And this is when the jams were best. You'd get some musicians come and jam for the early session, but most came later, and they usually stayed until dawn. Then everybody would go home or to the beach.

One thing unique about the Upstage — and I haven't seen it since — was that you could come all by yourself, whether you were a member of a band or not, and play. You didn't even have to bring your instrument. We had house instruments, house equipment. This has become lost here in Asbury Park. It's inhibited the young kids. Some kids today don't even know about the blues. But back then, it was loose, if you know what I mean.

There was a spirit that the musicians had. They respected each other. They knew who was good and who needed to get better. But they worked it out, they really did. It just sort of worked out naturally who got to go up onstage this time and who didn't. There was competition, sure, but it was a healthy competition. And it made them all better players.

There's not much else to say other than it's gone now, a part of history. Everybody's grown up. God, when I see some of those kids, well, they're not kids anymore, are they? But we were all like one big happy family. I miss those days, I really do.

GERALD CARBOY:

When old Upstage regulars recall the first line of bass players, three are always mentioned: Garry Tallent, Johnny Luraschi and Gerald Carboy. Carboy's name should be familiar to David Sancious fans — Carboy played bass in Sancious's group, Tone, in the mid-70s. Today, he plays in a number of Shore-based jazz groups, including Line Drive, 20/20 and Export.

I first started going to the Upstage in 1969. There was some music played at that club that was really spiritual. It was pretty intense at times, too. Bruce, Danny Federici, Miami, Big Bobby Williams, Ricky DeSarno, Southside — all these guys contributed to the music that was played there. And there were lots of others, too: Billy Chinnock, Mad Dog Lopez, Davey Sancious. In fact, it was at the Upstage where I first met Davey. He was 14 years old and playing monster keyboards.

The Upstage represented the cutting edge of rock in all of Jersey back then. When I went to the Upstage for the very first time, I brought my bass with me. This big, big guy with a beard walks up to me and says, "Who the hell are you?" It was Tom Potter, the owner, and he tried to intimidate me and everybody else who walked through the Upstage for the first time. I introduced myself and he said, "Well, nobody knows who you are, but go upstairs anyway and just hang out and see what happens."

I went upstairs with my bass and hung out like he told me to. I was really impressed. Really impressed. I didn't play that night, but I went back to the Upstage the next night and for the next couple of weeks. Finally, one night Southside Johnny comes up to me out of the blue and asks me if I wanted to jam. I said sure. He asked me if I knew such and such songs, and I told him I did. That was it. I played and it was great. Afterwards, Tom Potter invited me to join the Upstage Club.

Not many people realize this, but there actually was an Upstage Club. In it were the best of all the musicians who played the Upstage. There weren't a lot of members. It was very prestigious to belong to this club, though. Everyone wanted to be a member. There were advantages. You didn't have to pay the cover charge and you would get involved with a lot more jamming that went on at the club.

If you were a member, you got an Upstage Card. I still have mine right here in my wallet. It's priceless to me. But these cards were a good idea, because at its peak, the Upstage was so crowded with musicians wanting to play, some sort of pecking order and control were needed.

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One of the responsibilities of being a club member was that you would have to work the room. In other words, it was up to you to get a spur-of-the-moment band together and get up onstage and play. You'd have to see who was available and then arrange a set around them. You had control of who would play and who wouldn't. And Tom actually paid you for doing this when he was in a good mood.

There were so many kinds of musicians who came to play at the Upstage with so many different musical backgrounds. The Upstage became a melting pot of music and musicians. The scene was aggressive, but not in a bad way. I wish someone taped what went down at the Upstage. I bet you could fill albums worth of great music. The jams were incredible. Bruce was the main man out front. A lot of things revolved around him. He always surrounded himself with good musicians. Everybody tried to do that.

JOHNNY LURASCHI:

Johnny Luraschi was one of the youngest of the Upstage regulars (along with David Sancious). "My father and mother died when I was young, so I lived with my older brother," recalled Luraschi. "That meant I was pretty much able to do whatever I wanted at 15 years old." What he did was hang out at the Upstage and learn all he could about rock 'n' roll and the bass. Luraschi played in a number of popular Shore bands over the years, including Cahoots; Cold, Blast and Steel; and Hot Romance. Currently, he's working with George Theiss.

This guy Tom Potter, he was a hair dresser. He had this idea to open up a place where musicians could come and hang-out and jam, have some coffee and a good time. I first heard about the Upstage from some of the older musicians. I remember they used to rave about this club in Asbury. I was younger than most everybody else, but I knew I had to go to this place they called the Upstage. Everybody was buzzin' about Bruce. Everybody would say, "There's this kid who plays guitar and comes to the Upstage, and he's incredible. You got to check him out." I was living with my older brother, so I got to do what I wanted, you know. I didn't want to go to school. I guess I was a juvenile delinquent (laughs).

I used to go with my brother Eddie to the Upstage. He played a little keyboards, but he was a big guy, so he wound up being a bouncer. But I played all I could. You had to get in on the roster, though. They had these 40-minute jams set up. You'd try to get together with some guys who you knew were going to get the chance to play. You had to work your way in.

Every once in a while you'd get some New York hippies who came down to play. Leslie West and the Vagrants came down one night, I remember. Members of the Rock 'n' Roll Ensemble would come down. But most of the players were local. If you were too cool to go to the CYO dances and stuff, you came to the Upstage.

Me and Davey Sancious used to walk to the Upstage from Belmar where we both lived. Later, when I was old enough to drive, I rode my motorcycle there. The whole thing about the Upstage and Asbury Park was timing. Asbury Park was — and still is — in a sort of Bermuda Triangle. You didn't play there for money or anything. You played because it was the thing to do. All of your musician friends were trying to get onstage, so you did the same. Most of the guys came every week. Bruce, Steve, they'd be there all the time. Even back then Bruce had that take-charge ability when he walked onstage. And whenever he played, there was magic at the Upstage. You could feel it, you could touch it. It was all around you. And you could definitely hear it.

It was a wild place to look at, too. I mean, the whole place was painted in psychedelic colors and day-glo. There were black lights that made the place cool. It was real easy to have all this happen because all you had to do was bring your instrument. The amps and sound equipment were there. All you had to do was plug in. One complete wall of the place was speakers. So you'd walk up on the stage and plug in.

It's hard to say why the Upstage finally closed. It was around when everybody was going through a real creative period, I guess, and when people moved on to the bars and formed bands, there weren't enough younger players to carry the torch. You couldn't make any money at the Upstage; it wasn't that kind of place. So the musicians, if they wanted to stay musicians, had to look for work. And when they were old enough — when they turned 21 — they moved on to the bars and the Jersey Shore. It was a matter of survival. And even then, a lot of musicians didn't make it. They stopped playing and moved on to other things. After the Upstage, the scene sort of moved to the Student Prince, a bar in Asbury, as well as a club called Pandemonium. But it just wasn't the same afterwards. It couldn't be.

JOHNNY LURASCHI

GERALD CARBOY

SHORE INVASION!

Bruce's club-hopping summer

Photographs by Debra L. Rothenberg

It's been particularly hot this summer on the East Coast and it may have been the hottest yet during the last week of July when Bruce Springsteen launched an invasion of clubs at the Jersey Shore. Ever since the *Born in the USA* hysteria began, Springsteen has only jammed in Shore clubs once or twice a year and hasn't been seen out much. But that final July week, Bruce showed up in clubs five nights in a row, playing four times, making it the most active Bruce Springsteen week at the shore since the magical summer of 1982.

First out was Wednesday night when Bruce visited the Key Largo in Belmar. He jammed that night with Jah Love, a shore reggae band and even did a reggae version of "Born in the USA." The next night was reggae again for Bruce as he played with Jah Love at the Green Parrot in Neptune.

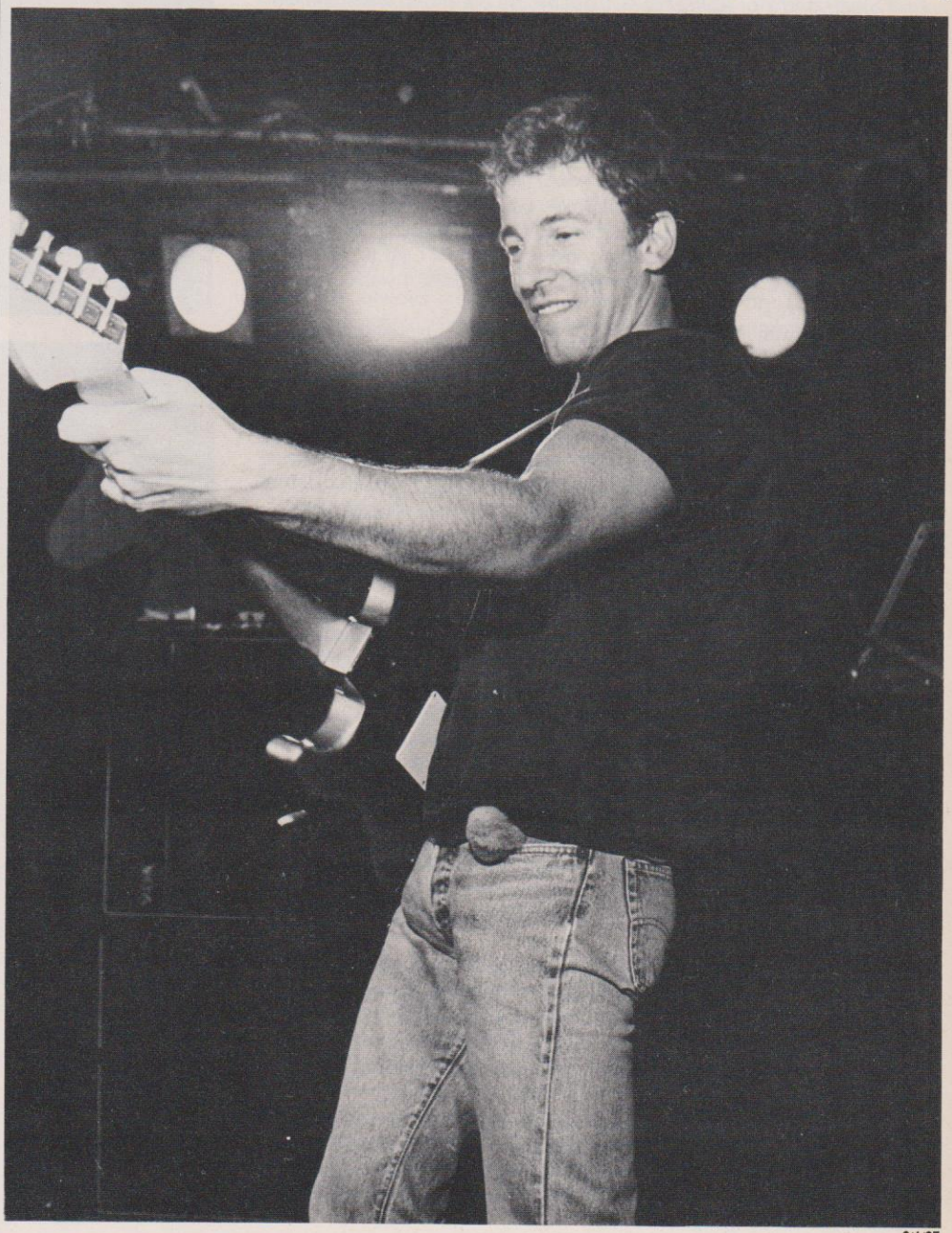
Friday night was Spanish night as Bruce joined Marshall Crenshaw for "La Bamba" at the Stone Pony (see story). Saturday, Bruce took it easy and was sighted at the Tradewinds watching Shore favorites Bystander, though he didn't play.

Sunday night made up for his one day of rest though. Late that night Bruce and the entire E Street Band showed up at the Pony (minus Nils, who was busy with recording) to play a searing hour-and-a-half long set — the most extensive E Street Band show in two years. They opened with the powerhouse "Light of Day," then broke into Richie Valen's "Let's Go," and then a killer version of the standard "Gloria" (the first time in more than a decade the E Street Band has played this number).

Next came a few more oldies: "Sweet Little Sixteen," "Around and Around," "Money," "Proud Mary" and "Ruby, Ruby." From there the band dug into more familiar turf with "I'm on Fire," "Havin' a Party," "Jersey Girl," "Glory Days," winding up with "Twist and Shout."

A week later, Bruce and the Band apparently still hadn't had enough, so early Monday morning, August 10th, at 12:47 a.m., they again took the stage at the Stone Pony. The crowd was made up of Pony regulars and some diehard fans who had flown in from around the country on the news of the prior weekend shows. While the PA blasted Elvis songs, Bruce and the band set up and again opened with "Light of Day." The ten-song set also included "I'm Bad, I'm Nationwide," "Darlington County," "Stand By Me," and "I Don't Wanna Hang Up My Rock 'N' Roll Shoes," performed for the first time since 1978. The band was having a great time, and Bruce spoke fondly of Southside and Little Steven, and their glory days in 1977, before launching into "Havin' A Party." Those good times were back at the Pony again for Bruce fans, who were seeing club appearances like it was 1982 all over again.

And that was all we could report as of our press time in early August. With Bruce showing up with such regularity we expect in the meantime there have been other shows. This summer the Pony is clearly the place to be . .



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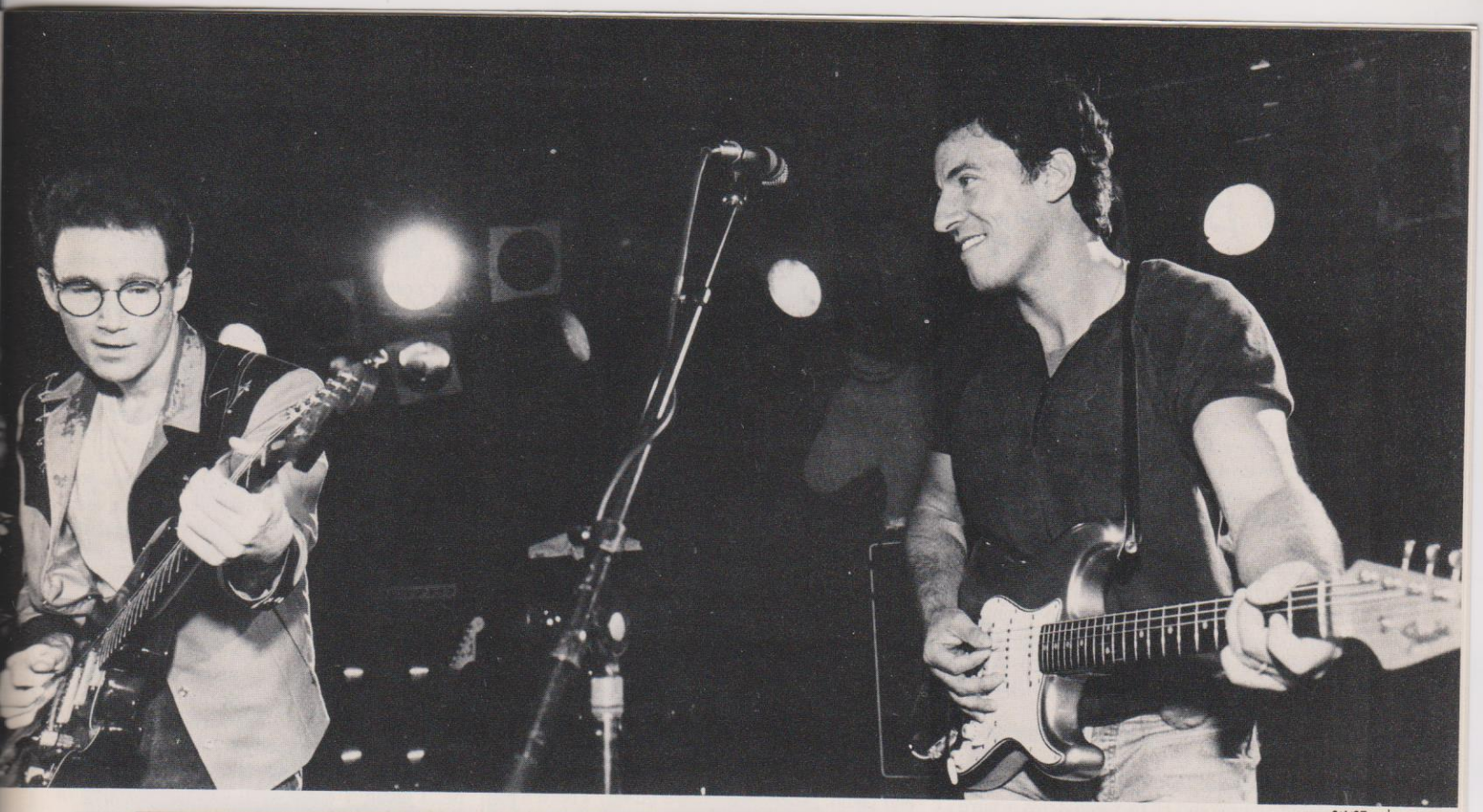

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Bruce joins Crenshaw for "La Bamba" at Stone Pony

"Eleven dollars to get in!" my friend Janine complained when we got to the Stone Pony on Friday night, July 31st. But the cover was always higher for national acts, like that night's attraction Marshall Crenshaw. For your $11, you also got a numbered ticket for a drawing to win passes to see the movie *LaBamba*. But it turned out to be the best $11 we ever spent, because at 1:45 a.m. we found ourselves in the enviable position of being front row center, directly in front of Bruce Springsteen.

Bruce had been spotted at a few local clubs that week. Wednesday, he turned up at Key Largo in Belmar, where he reportedly played a reggae version of "Born in the USA" with the band Jah Love. Thursday he was at the Green Parrot in Neptune. Bruce had been spotted hanging around the Pony early this evening, but there have been nights when he just hung out and didn't play, so when someone came running up to me and said "Bruce is here, I just saw him go into the men's room," I refused to get excited, telling my friends, "I won't believe it until he's standing in front of me."

Marshall Crenshaw came onstage at 12:15, and played for about an hour. After his first encore, he came out and announced that "One of the most famous people in the world is here" and asked Bruce to come up on stage and join him. He waited a few moments. Pandemonium, but no Bruce. So Crenshaw shrugged and launched into "You're My Favorite Waste of Time." As he finished the song, the crowd towards the back of the Pony began to scream as they saw Bruce struggling to get through the crowd, looking fit in jeans and a green t-shirt.

After conferring shortly on the side of the stage, Bruce and Crenshaw traded vocals on "You Can't Sit Down" and "LaBamba." Neither of them knew the Spanish lyrics, and Bruce, laughing, told Crenshaw, "You were in the movie, you sing it." The segued right into "Twist and Shout," after which all the musicians left the stage.

Ironically, the crowd was filled with many first-timers to the Pony who had come to see Marshall Crenshaw. This made the crowd much more manageable than it otherwise might otherwise have been, as they didn't push towards the front as much as Pony regulars and diehard Bruce fans might have.

At the end of the evening, we realized that we still had our numbered tickets. They never did get to the drawing for the movie passes. But no one complained. Everyone already felt they'd gotten a prize!

—Deborah Mayer

In interview

Glen Burtnick tries round two

BY ROBERT SANTELLI

Want to know who the next Shore rocker to break out beyond the boundaries of Jersey will be? His name is Glen Burtnick, and his second album on A&M Records, *Heroes and Zeros,* is now out in record stores.

Burtnick is yet another Shore artist whose roots can be traced to that classic club, the Stone Pony. He played in numerous Pony bands, including Cats on a Smooth Surface and LaBamba and the Hubcaps prior to stepping out on his own. And before all this, Burtnick played Paul McCartney in the touring version of *Beatlemania* (Marshall Crenshaw played John Lennon).

Despite his Jersey Shore ties, Burtnick's sound is not steeped in R&B or soul-rock. Almost all the music heard on *Talking in Code* (his debut album) and *Heroes and Zeros* is pure pop-rock, but with a hardened, slightly sophisticated edge to it. Songs such as "Here Comes Sally," "The Day Your Ship Gets Thru," and "Follow You" (co-written with Shore songwriter/producer Jack Ponti) demonstrate Burtnick's penchant for hook-laden melodies and his ability to layer passionate pop textures on top of each other without getting messy or mushy. If nothing else, Burtnick proves that the Jersey Shore "sound" is hardly one-dimensional.

Backstreets: *The name of your new record is* Heroes and Zeros. *There must be a reason you chose that phrase for the name of the record.*

Burtnick: Well, I often write songs about people in different situations, and in most of them, you're either a hero or a zero. So, the record revolves, in a way, around those kinds of people. There's no song called "Heroes and Zeros." But I thought the phrase was catchy enough to use as the album's title.

Backstreets: *I understand the record was recorded in a New Jersey basement. Is that true?*

Burtnick: Most of it was, yeah. We started in a studio, but after a couple of weeks, I pulled the plug. It just wasn't working. For me, there's something anti-creative about recording studios. It might be the pressure of watching the clock and knowing that you're spending all that money, I don't know. David Prater, a good friend and the co-producer of the album, lives up in Montclair, NJ. We started doing demos in his basement on his multi-track unit. Well, that stuff was coming out so good that when we went into the recording studio to translate it, it just didn't compare. So we rented a 24-track machine, board, and some mikes and had it all installed, and it worked out great. In fact, I may never go back in a recording studio. It was perfect in the basement. It was pretty funky, too, being right next to the boiler and stuff.

Glen Burtnick: An Arrow shirt?

Backstreets: *You have a few special guests on the record.*

Burtnick: I do. Southside Johnny plays harp on the album. Bruce Hornsby plays accordion and piano. Neal Schon plays guitar. There's a considerable amount of harp on the record. Johnny plays some smokin' harp on the song "Here Comes Sally," which is on the record and which is like my ode to Jersey. It's always been my most popular song in Jersey clubs, and I have the Godfather playing harp on it.

Backstreets: *"The Day Your Ship Gets Thru" is, to me, one of the most impressive cuts on the record. It's not like anything you've ever done before.*

Burtnick: You're right. It's not. I originally wrote the song for the vocal group, Fourteen Karat Soul. I was pretty charged up when I saw them live for the first time, so I went home and wrote a tune for them. Unfortunately, the record deal they were supposed to have fell through.

Backstreets: *As I'm sure you're well aware, a lot of people here at the Shore — people who have been fans of yours for years — were disappointed in the way* Talking in Code *sounded, although almost everyone loved the songs on the record. I'm sure you've felt this. Did this compel you to approach* Heroes and Zeros *differently?*

Burtnick: It did. Making that record was real confusing. When my record company was patting me on the back because of the record, I was pretty excited. Six months later I realized the record hadn't lived up to anyone's expectations, commercially or creatively speaking. That was the hardest thing to face. What was so frustrating was how I would try to determine what role I had in the record's lack of success. I finally figured out that I wasn't honest on the record. It's a good pop record. But it's not great. The artistry just wasn't there. You know, you work real hard and for a long time to try and get a record deal, and when you do, everybody scrambles to try and determine who you are and who you're gonna be. I mean, I don't even consider *Talking in Code* my debut album. This is my debut album as far as I'm concerned.

Backstreets: *I know you're in the process of forming a band. And the word is that A&M is going to put some muscle behind you this time around. Hopefully that means you'll tour?*

Burtnick: I hope so. We're doing a video now. There will be a coming out show at the Pony. I'm sure we'll tour. There's all sorts of talk about Europe and opening for arena acts. Who knows? Right now I'm just happy about completing the record and getting it out there.

DEBRA L. ROTHENBERG PHOTO

Zucchero Fornacieri is Italy's Boss

"I started 15 years ago with a band of 12 elements, singing and playing tenor sax and bringing R&B into the ballrooms." That's how Zucchero "Sugar" Fornaciari usually starts to tell the story of his career. Zucchero is the best, and the most original, Italian musician — a sort of Italian equivalent to the Boss. Though he sings in Italian, his music has an international sound and appeal.

Zucchero has worked with US artists such as Randy Jackson, Narada Michael Walden, Clarence Clemons, David Sancious and the legendary Memphis Horns, all of whom have contributed to his albums. Joe Cocker even covered one of Zucchero's tunes.

His latest album is titled *Blues* and many Italian critics consider it his best effort. Clarence Clemons thought enough of Zucchero to guest on the disc and the Big Man calls attention to Zucchero whenever he can. "I never imagined that somebody in Italy could write such great music," Clemons told *Backstreets*. "This album is not only a great album for the local market but it's definitely a great international record. I'm very proud to have been personally involved in making it."

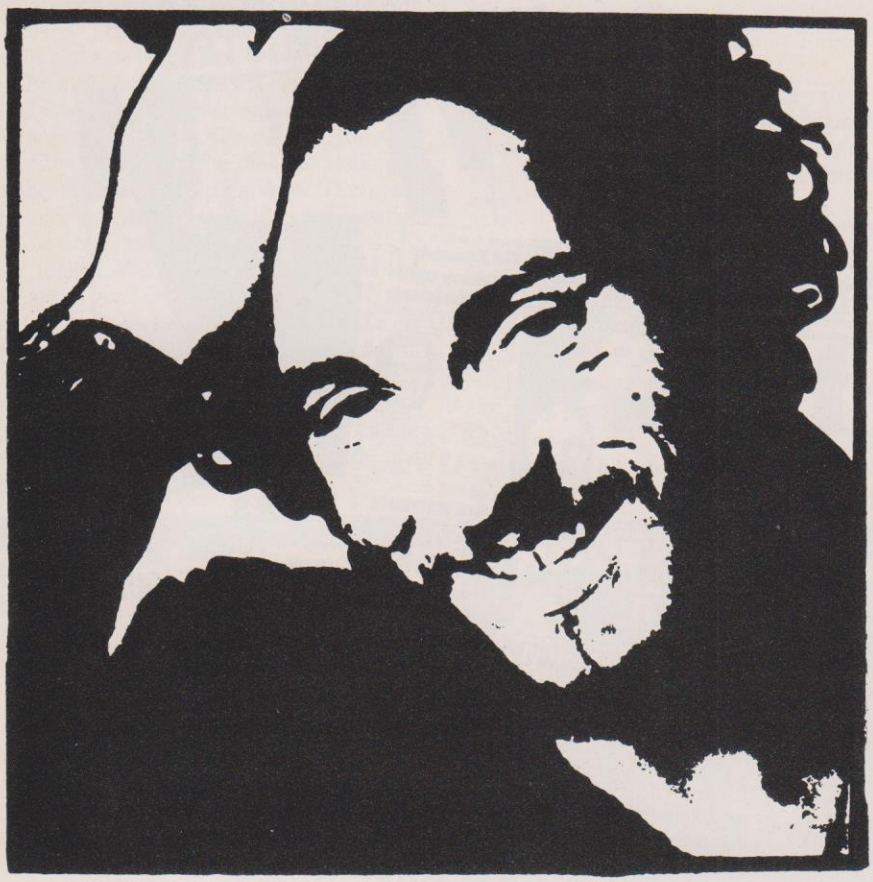
Zucchero with David Sancious and Clarence.

The LP has already sold over half a million copies in Italy, a tremendous number for such a small market, and Zucchero's live shows are attracting crowds of a size not seen since Bruce's last Italian visit. His record is available in the US at some import record shops or is available by mail from Mr. Lino Terruzzi, Polygram Export Department, Viale Regina Giovanna 29, 20129, Milano, Italy.

—Marcello Villella

ROBERTO SERRA PHOTO

GIVE THE GIFT OF BRUCE....



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In print

NME sends shock waves around world

When the July 18th *New Musical Express* hit the stands in the UK, it was an issue that was heard around the world. It featured a cover story by journalist David McGee titled "Fooled in the USA" with an inside story headlined "Blinded by the Hype." It ranks as the single most damning piece of journalism yet on Bruce Springsteen, and one that instantly fueled debate on both sides of the Atlantic.

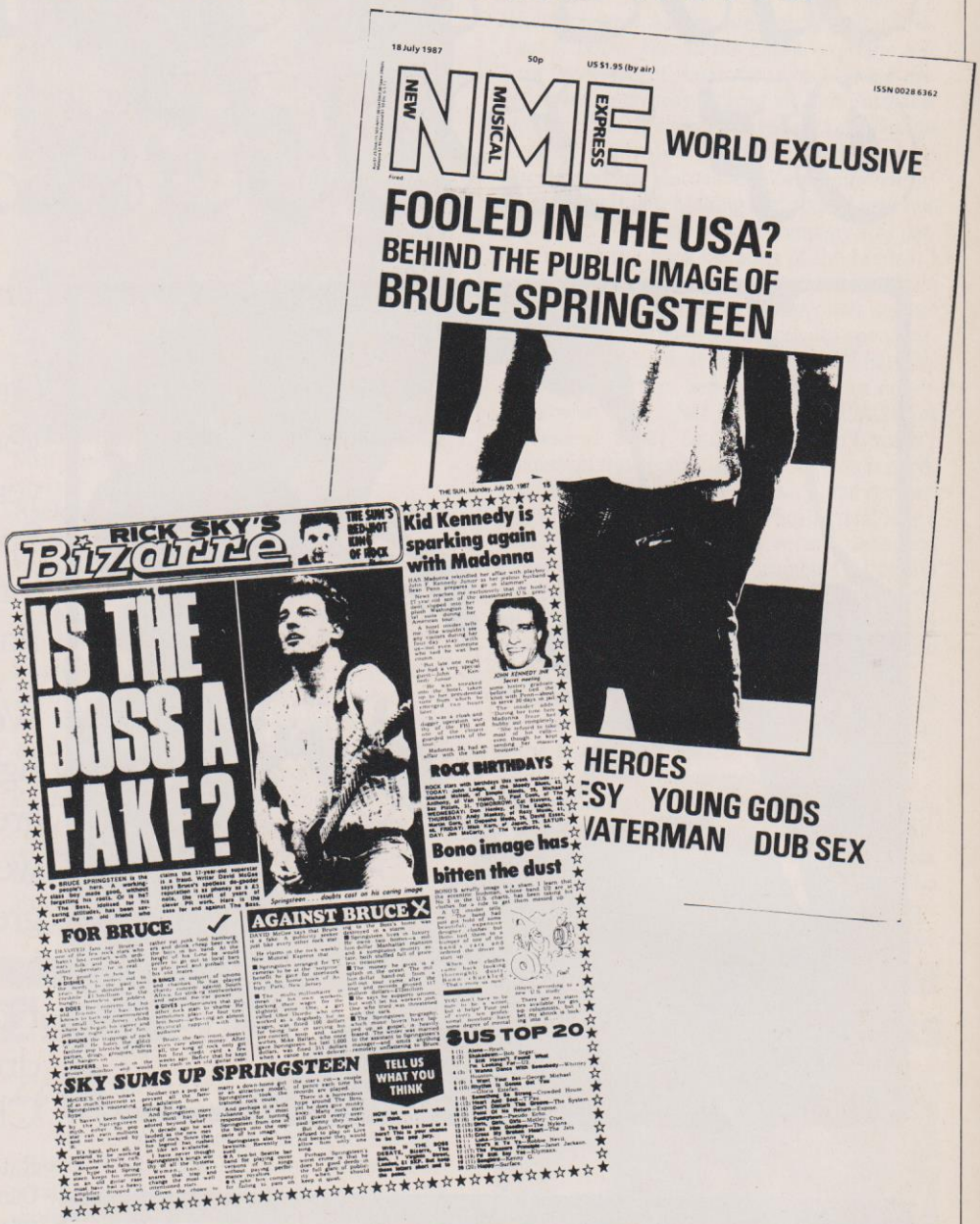
The article made television news in Norway and Sweden and was reported in other newspapers throughout Europe. In the United States the *Los Angeles Times* did a lengthy piece and *Rolling Stone* followed suit. At press time, neither Bruce Springsteen nor anyone in his organization had officially responded to the charges made in the article, though there were rumors that Springsteen's recent rash of club appearances were his answer to McGee's criticisms. At one of the recent club shows Bruce was heard actually encouraging some shy fans to talk to him — "I'm a normal person" he was overheard saying.

The basic tennants of McGee's article are that with the superstardom Bruce has experienced in the past few years, he has become anything but the working class hero he is frequently thought of as. McGee trashes Dave Marsh's *Glory Days* on principle alone and in specific, calls it a "stroke book." The article seems primarily motivated as a response to the recent publicity Marsh's book has gotten.

Beyond the criticism of Marsh's book, the rest of McGee's article concentrates on claims made from three former Springsteen employees: Doug Sutphin, Mike Batlin and Obie Dziedzic, all long-time Springsteen associates who after the *Born in the USA* tour were either fired or left their jobs. Both Batlan and Sutphin (who incidentally have recently filed suit against Bruce) describe various incidents during their employment that call into question the organization's — and Springsteen's — commitment to labor. McGee says Batlan had his pay docked when he accidentally lost one of Springsteen's canoes, and Obie was fined for delivering Bruce's dinner late — acts, McGee says, that are at best immoral and potentially illegal. McGee's most incindiary statement concerns a story Batlan tells that implies that Jon Landau threatened to fire Batlan if he joined a union.

Beyond these, and a few other specific incidents, the rest of the story cites Springsteen's substantial wealth and his recent fondness for real estate and antiques. McGee contrasts Springsteen's wealth with his charitable contributions and concludes that Springsteen's charity represented "an infinitesimal percentage of his gross tour earnings."

McGee is a former editor of *Record* magazine and now a freelance journalist living in New York. The article starts with an assertion by *New Musical Express* that no US magazine would touch the article.



Barbara Carr — Marsh's wife and Springsteen's publicist — responded to charges by only saying "I didn't know anything about this piece before it came out, and I haven't heard from David McGee in years." Her response was in a *Los Angeles Times* piece on the controversy the McGee article has caused.

In the same story Dave Marsh was quoted as dismissing the piece as "all junk" and calling it "the ravings of a group of lunatics in a miscreant Carnaby Street rag." Marsh went on to say "my reporting in the book was remiss if you wanted an exhaustive account of everyone involved with Bruce's career. But as for the stuff in his piece that McGee alleges I said — it's just not true. It's bad reporting based on false premises. I mean his charges are insane."

The *LA Times* went on to quote other unnamed sources within the Springsteen organization as saying that many of the charges were indeed true though their context was somewhat wrong. "Sure a lot of it's true," the *Times* said one source replied. "It's the way McGee wrote it that's so weird. He's taken a lot of petty gripes and blown them way out of proportion."

Another unnamed source was quoted as saying that McGee's article, or others like, were almost assured by the "squeaky-clean" biography that Marsh's book turned out to be. "If Bruce hadn't been put on such a pedestal, no one would even blink at this kind of silly stuff."

McGee would still not be reached for comment. In the meantime, Batlin and Sutphin have filed charges against Springsteen in their dispute over pay. And the headlines continue.

Contest

Bruce's past lives?

Though not yielding our largest response ever, our interview contest did bring in some interesting ideas and questions. Almost 400 of you took the time to write and tell us what questions you would ask Bruce if you had the chance. The submissions varied from purely humorous to extremely personal. There were a few specific subjects which were repeatedly addressed. The most common topic was what song or album is Bruce's personal favorite and why. Also often asked was what current artists are his favorites, and how contemporary music influences him. Other topics included the song list for the live album, the move to stadiums, and the effects of superstardom. The more ridiculous included whether Bruce preferred Pepsi or Coke, and does he shave in the morning or at night. We feel the ten winners chosen represent a good cross section of all the questions we received. Each winner received a copy of *Prove it All Night,* the Bruce trivia book. All questions were forwarded to Bruce and we'll let you know if we hear a response. The winners were chosen by *Backstreets* associate editors Mary Schuh and Erik Flannigan, and editor Charles R. Cross.

"My biggest disappointment during the stadium tour was not only the obvious loss of intimacy, but the elimination of some of your slower and more personal songs from the set. How did you feel about the stadium shows, and does this ultimately mark the end of arena shows and songs like "Point Blank" altogether?"

Peter Hulayew — Hatboro, PA

"You know that many young people, in the way to see and live life, conform themselves to your songs, your words, and your way to see and live life. Is this a problem to you? Somehow do you think you have a responsibility to the young people?"

Isabella Sulis — Torino, Italy

"Many of your fans are well aware of the music that has influenced you in the past. What music influences you now? Who do you consider to be today's most talented performers in rock?"

James Rieman — Pasamus, NJ

"Do you know where, at which time, and as whom did you live in your previous life?"

Filiz Gaglar — Erenkoy, Turkey

"Bruce writes about the American man in "Born in the USA," especially the blue-collar worker sent to the Vietnam War — his nature, torture, and his tormenting face with reality. What about the other side of the coin? I am from the war, a Vietnamese-American. I too am a prisoner, just as much so of rock 'n' roll, as of my own dream. What do you think about the 'yellow man' embarking on the American dream?"

Duc Nguyen — Butlerville, IN

"Over the past few years your popularity and influence has grown to larger-than-life proportions. Some of your longtime fans seem to resent this ascension, resisting changes in your show, musical style, and direction — some talking 'betrayal' or 'sellout.' What are your feelings on these types of reactions?"

Kenneth Burney — Troy, MI

"When you are inducted into the rock 'n' roll hall of fame, who would you most like to present you the award, and why that person?"

Diann Markley — Belton, MI

"If I walked into a record store and you [Bruce] were working there, which Bruce Springsteen album would you tell me to buy first, second, third, up to eight and why?"

Scott Brahm — Greendale, WI

"Did you have any contact with Johnny Cash about his version of "Johnny 99"?"

Mike Phillips — St. Albans, WV

"Did you know you drag your push-off foot when you pitch?"

Pat Curry — Ashley, PA

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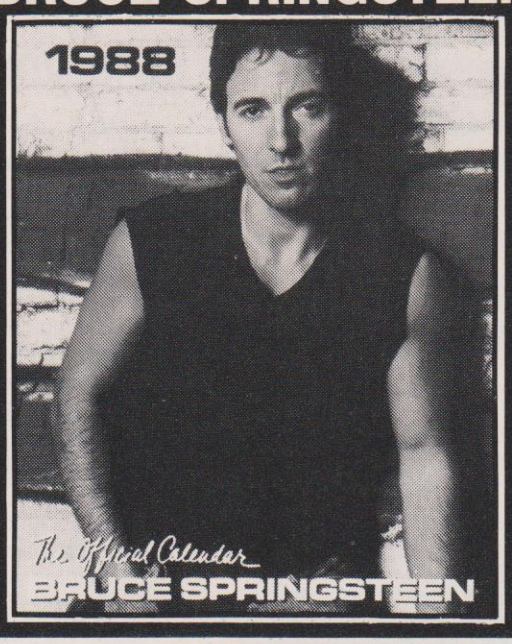

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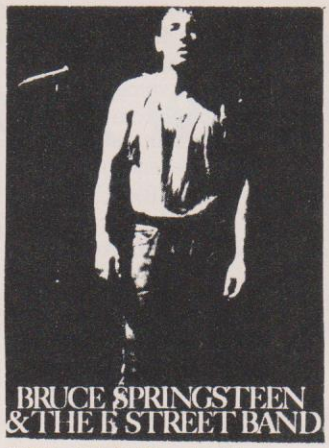
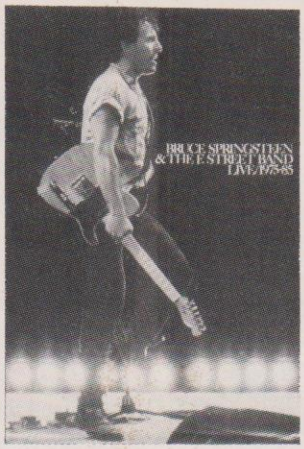
NOT PICTURED WP #7: Giant 62"by20" door poster of Live cover. Life-size. **$10**



WP #6: 25"by37" Sexy shot. **$8**



WP #8: 25"by37" Live cover. **$8**

WP #2: 24"by36" Flag shot. **$10**

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WP #1: 24"by36" Butt shot. **$10**

As Shakespeare say, "Is you or is you not a rocker?"

If you are a Rocker and if you rock to more than just the beat of the Boss, then **The Rocket** Magazine is the one music magazine you'll want to read each and every month. **The Rocket** is a monthly music and entertainment magazine that covers only the best of rock 'n' roll and covers it in a Boss style you don't find in other music mags these days. While **Rolling Stone** becomes a film magazine and **Spin** sticks Duran Duran on the cover, **The Rocket** covers only the best upcoming new music, the hot artists in the indie scene and the great artists from the past who are still great. Recent **Rocket** covers include Robert Cray, the Pretenders, K.D. Lang, the Young Fresh Fellows, 54/40, Grapes of Wrath—all the best in new and roots music.

Edited and designed by many of the same writers that bring you **Backstreets, The Rocket** focuses on up-and-coming acts from the Northwest (which is now one of the musical hotbeds of the nation these days) and from the world. Raved about in such publications as the **Columbia Journalism Review** and **Print, The Rocket** also features unique features written by nationally-acclaimed writers, done in a style that best befits a rock 'n' roll magazine. Though available free in Seattle, **The Rocket** is now available by subscription to music fans nationwide. Twelve monthly issues are only $12 in the US ($17 for first class service and for Canadian subscribers or $32 for overseas airmail subs, US funds only) and your satisfaction is guaranteed or your money back. Send your check or money order to **The Rocket,** 2028 Fifth Avenue, Seattle, WA 98121 and we'll start you off with the latest issue and send you a year's worth of the best indie rock magazine in the US. Because if you're going to stand up and be proud to call yourself a rocker, you'll want to subscribe to the only music magazine in the US for rockers only: **The Rocket.**

The Studio Sessions

LOOSE ENDS

By Erik Flannigan

This final installment of the Studio Sessions is an attempt to correct and amend all the information provided in parts one through four. Providing accurate information about the unreleased recordings of Bruce Springsteen is not easy, primarily for the reason that their very existence is not even officially acknowledged. The first source to provide any info of this type was Dave Marsh's book *Born to Run*, which had a fairly comprehensive list of all known Springsteen compositions in its final chapter. Unfortunately Marsh's *Glory Days* does not update its predecessor, which is a real shame since Marsh is obviously in a position to provide the most accurate info. By essentially ignoring the outtakes, he has left us with only part of the story. For example, in the book Marsh explains in detail the birth of the song "Cover Me," implying that the song never changed from its initial take to final album form. He makes no mention of an alternate version often called "(Drop on Down and) Cover Me," which features the same lyrics, but wholly different music and feeling. The story behind that song will apparently never be known. Chris Hunt's book *Blinded by the Light* does its best to update Marsh's list, but it too is now growing out of date.

We have chosen not to go into the *Nebraska* sessions in any detail because most info on that material is pure speculation. The much sought after "Electric Nebraska" tape has never surfaced, despite rumors that it is held by a chosen few collectors. Hopefully someday we may be able to hear why the full band versions were not used. There are other rumored outtakes that have yet to surface including four Dylan songs recorded at the time of *Greetings from Asbury Park NJ*, the demos given to Southside Johnny, more *Born in the USA* material, and others. For now, though, we believe we have covered as much as is known.

BORN TO RUN SESSIONS
ALTERNATES

- **SHE'S THE ONE**
  Very different lyrics, including some lines that later became "Backstreets." Begins with just acoustic guitar.
- **JUNGLELAND**
  Version One: Full string arrangement added.
  Version Two: Just the ending. Bruce talks to Roy in the intro.

DARKNESS ON THE EDGE OF TOWN SESSIONS
OUTTAKES

- **THE PROMISE**
  This song is a *Darkness* outtake, not a *River* outtake as reported in Studio Sessions part two.
  Version One: Early take. Slower pace. Third line is "Me I don't do nothing."
  Version Two: Production more full. Third line is "Me sometimes I don't do nothing."

THE RIVER SESSIONS
ALTERNATES

- **FROM SMALL THINGS**
  Version One: Acoustic demo given to Dave Edmunds. Incomplete.
  Version Two: Full band, rockabilly style much like "You Can Look . . . " Complete take.

NEBRASKA SESSIONS
OFFICIAL NON-LP

- **BIG PAYBACK**
  B-side of "Open All Night." Considered too "rock" for the album.

OUTTAKES

- **DON'T BACK DOWN**
  Slow, unfinished song fragment. Included here because of stylistic similarity.

BORN IN THE USA SESSIONS
OUTTAKES

- **BROTHERS UNDER THE BRIDGES**
  Listed in Marsh's *Glory Days*, though uncirculated. Recorded together with "No Surrender," and apparently stylistically similar.

In the mail

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

Preacher's daughter

Dear Editor:

I must compliment you on your one-of-a-kind magazine. I too am a Bruce Springsteen fan and respect him in many ways — even though I disagree with several of his beliefs. Springsteen is a human being just like the rest of us, who happens to have a very special talent. A talent given to him by God and to be used for God. It seems to me that you tend to "worship" Springsteen as if he were some kind of immortal being with no faults.

Well, I can tell you that the only way to find happiness and lasting fulfillment is through accepting Jesus Christ as your personal Lord and Savior. I know to many this may sound corny but I feel that I must share it. I pray that you and Bruce Springsteen and all people find what they're searching for. Springsteen seems to believe that happiness is going to be found in financial success or by marrying the girl of your dreams.

As I sit here reading #20, I see Springsteen sitting on a stage in total darkness with a spotlight on him. This picture seems symbolic of what I'm trying to express. He is searching in the darkness — in the wrong places — for happiness. . . . I am not trying to tell you that being a Bruce Springsteen fan is wrong or is a sin. I'm simply trying to have you consider whether you have dedicated your life to God or whether you have dedicated your life to Bruce Springsteen, man.

Sal DiNatale
Edison, NJ

Out of the darkness

Dear Editor:

Steven Van Zandt is a good musician and songwriter, but as a polemicist he's often plain ignorant. True, he's on to the injustice in South Africa. But, in a radio interview a few years ago, he said he didn't believe in an artistic boycott of that country, and that he didn't trust what he read in the newspapers by reporters in South Africa. So Little Steven visits South Africa and learns that, lo, the situation is as reported. Well, better late than never.

But it's that kind of cynicism about the value of a free press that would lead Steven Van Zandt to say in *Backstreets* #21 "...We are left with virtually no democracy, just a veneer of democracy. We're not that different from the Soviet Union. We have a little more freedom and we dress it up better but it's the same thing." Even allowing for hyperbole or artistic license, that's a preposterous thing to say.

Glasnost notwithstanding, Steven Van Zandt would have a hard time making the kinds of records he does were he a Soviet citizen. He is a classic dissenter, the kind protected by the law here, but who, until a few years ago, would end up in the Gulag or in a psychiatric hospital in the Soviet Union. Of course, Little Steven would know all this if he understood that Western reporters in the Soviet Union do try to tell of the conditions as they are there.

Marxist-Leninist philosophy posits a system for complete control over political power and the economy. And there is no such thing as independent reporting. Power flows from the state down, not from the people up, as it still does here. The Iran-Contra hearings should be a clue about the truth of that statement.

In the Soviet Union, individualism is almost a dirty word. Here, the idea that a single person can make a difference is cherished. More than most, the man who wrote "Sun City" should know that.

Locker McCarthy
Wilton, CT

Body Heat

Dear Editor:

A couple of issues past you ran a feature titled "Close Encounters of the Bruce Kind." Well, I am extremely happy to report that my wife, friends and I, were lucky enough to have had our own this last winter in New Haven.

After hearing that Bruce was dining at a local restaurant, we proceeded to go and take a look. Unfortunately, he was nowhere in sight. However, in the same complex of buildings is the Long Wharf Theater. This is a nationally known theater and they were running a revival of "Camille," starring Kathleen Turner. I had heard that Kathleen Turner had attended a New Year's bash of Bruce's so our guess was he was in town to repay the visit.

After the play we had the luck of running into Bruce, Julianne and Kathleen Turner. They were very polite and signed autographs for us and we talked for five to ten minutes before they whisked away. Thanks Bruce for a night that will never be forgotten.

Ray and Janet McCarroll, et. al.
New Haven, CT

Growin' Up

Dear Editor:

Although I am only 15 years old, Bruce Springsteen is my life. Day and night his songs replay in my head. During school, I dream of once again seeing him in concert. My parents think I am a psychological basketcase because every time I open my mouth, the latest Springsteen news falls from my lips.

Some of my friends think I am obsessed for the moment, and even make bets that I will hate him next year. This has gone on since I was 12 years old. I hate to admit that *Born in the USA* provoked my interest, but it is not the album that holds it. *The Wild, the Innocent, and the E Street Shuffle* is my favorite album.

(Continued on next page)

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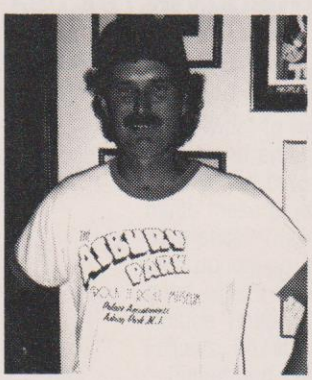

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(Continued from previous page)

When I saw him in concert on 8/19/85, I shunned the screaming creeps that made him not play "Rosalita." Although I was 13 at the time (and 14 months into my "fanship") I knew every lyric to every song he played. The long time fans around us were shocked to see that my best friend and I could identify the songs after a few notes. This is natural for us. When the people smiled at us, I felt great. When I entered Giants' Stadium earlier, some of the looks I caught could have burned a hole through me. I resent the fact that the older fans hate us, but I can certainly understand it after I saw some of the "teeny-boppers" at that concert.

When I am upset or need to think, I crank up *Born to Run* and relax, knowing that it is one of the only things that will always be there for me.

I look forward to *Backstreets* every season, and shut out the rest of my world to read it from cover to cover. I must say that I can agree with Tarik M. Trad of Montclair, CA (#20) who has a plan for Bruce. I would give anything to see him play small clubs once again. My unfortunate age has prevented me from doing so.

Tina Bode
Garden City, NY

Radio, radio

Dear Editor:

What, may I humbly ask, is the problem with the people who support Top 40 countdowns these days? How come Bruce's recent "Fire" single didn't even attract enough support to crack the Top Ten? I am so sick of seeing classic rock 'n' roll songs being ousted out of high ranking positions on account of far lesser-quality, pop schlop! Phil Collins and his mellow, saccharine love ditties constantly shoot up the charts while truly romantic, sensual songs like "Fire" remain stalled at the gate. This early version of "Fire" was exceptional, Bruce creating a reckless, sexually-charged atmosphere that hasn't been competently touched on since Elvis Presley exploded on the scene with "Heartbreak Hotel." I wonder sometimes if even Elvis' classic songs, if introduced for the first time, could make any real chart action now, in these days of superficial, exploitive pop fluff. I'm afraid "All Shook Up" might suffer the same embarrassing fate as "Fire."

Surely the video couldn't of hurt the situation; if anything it should have alleviated the problem. The clip from the Bridge Benefit was one of the most effective live performances ever to grace the video scene.

The decline of radio exposure for *Live* also puzzles me. I'd be the first to admit that the set has several flaws, but for all its setbacks, it still remains the best damn music around now. From the beauty of "Thunder Road" and "This Land Is Your Land" to the haunting implications of "Reason to Believe" to the sheer power of "Seeds" and "Born to Run," the live set offers an abundance of good songs from which radio programmers can choose. All I'm saying is that "Cover Me" live, granted is not "Jungleland," but it sure blows everything else off the radio waves.

David Shannon
Route 18, NJ

On collecting

Latest boot reviews

BY DANNY MARTINS

Once again it seems that the booming Springsteen bootleg trade is finally slowing down. Maybe interest is waning, or all the great material is already out on boot. For whatever reason, there are only a few new releases to report. The only other news of any interest is rumors of the bootleg *Castaway* being issued in the UK as a CD. *Castaway* consists mostly of *Born in the USA* outtakes, and would mark the first Springsteen bootleg CD ever.

The first of the new boots is *River Refinery,* mentioned last issue. It contains the *River* acoustic demos (see Studio Sessions part four for more details), as well as a terrific outtake version of "Point Blank" done with the full band. What you hear in these demos is Bruce sitting at home with a small tape recorder working over new material. The cover is black and white, and the whole package is designed to look like a CBS promo. Overall sound quality is very good, although the material is interesting only in a historical sense. These songs may not be among Bruce's finest moments.

Also new is *At Home,* which claims to be recorded after the River tour, but is actually taken from the pre-*River* house sessions in 1979. The material consists of multiple takes of "Tonight," "Wild Kisses," and "The Ties That Bind." Again, this material is interesting, but purely from the "need to hear it all" perspective. On top of that, the cover features one of the most hideous attempts at Springsteen portrait art you will ever see. What these records represent is the bootleggers' desire to cash in on every outtake tape they can get their hands on. Tacked on the end of *At Home* is the purported "demo" version of "Atlantic City." The only difference I can hear is that the quality of this track is awful, otherwise it sounds exactly the same. The overall quality of *At Home* is good at best.

Backstreets *in no manner, shape or form endorses these types of materials. Our word of advice to collectors of unauthorized materials is let the buyer beware. If you must buy this junk, stay clear of the real losers.*

BOSS ROOTS

The story of Bruce's first record

The setting for Bruce Springsteen's first venture into a recording studio, Bricktown, NJ, is a scene right out of a Bruce song: Set in the swamplands of Jersey, this is a blue collar industrial town. Heading west on Route 88 you can even mark off a mile and find the legendary "Greasy Lake," now not much more than a swamp and next to a gas station. Up the way a little bit is a signpost where strangely enough Route 88 intersects with "Bruce Street" which is marked "Dead End."

Bricktown Mall was the setting for Bruce's first studio venture and the mall is not easy to find — nowadays it's simply a few shops. A record store is located at the site of the former recording studio and ironically the store has a sign that bills it as "the" source of rock music in the area, though no one in the record store itself was aware of the former use of the building or the role this location played in rock 'n' roll history.

On a rainy Wednesday, May 18th, 1966, Tex Vinyard loaded the Castiles, the band he managed, into his 1961 Mercury and drove them from Freehold to the recording studio where he had paid $50 for one hour of time. Many of the Castiles' fans had pushed for a record of "Sidewalk," an original tune which had been popular for the band. But on the way to Bricktown, in the backseat of the car, George Theiss and Bruce Springsteen wrote "Baby I" and "That's What You Get." "Baby I" has a strong rhythm with Bruce's guitar playing cutting in from time to time. Bruce's E string broke near the end of the song so the flip side had to be played without an E string since no replacement could be found and Tex only had the hour he had paid for. The resulting single is crude, but everyone has to start someplace and the seeds of Bruce's talent can be heard here.

DEBRA L. ROTHENBERG PHOTO

The single was never officially released and less than ten test pressings were ever made. High school graduation and the draft eventually broke up the band (which had been named after the soap Theiss washed his hair with). Only a handful of test pressings are known to exist and one is now on display in the Asbury Park Rock 'n' Roll Museum. It features a white label with handwriting indicating the date (which differs from Dave Marsh's account in *Born to Run*) and the songs.

—Allen C. Schery

Classifieds

PERSONALS

BRUCE IS MY PEN PAL, WHY DON'T YOU BE MINE too! Matt Engel, 178 North Franklin Street, Wilkes-Barre, PA 18701.

CONGRATULATIONS NILS & CIS! I WISH YOU happiness always. Love Rudi, Toronto.

CALLING ALL TRAMPS WHO ARE DANCING IN THE dark. Please write Dean Kawafuchi, PO Box 37311, Honolulu, HI 96837.

WANTED: ANY & ALL BRUCE BLOOD BROTHERS and Tramps: to exchange Bruce stories & dreams. Write to: Darren, 88 Terhune Ave., Jersey City, NJ 07305-2010.

BRUCE FAN INTERESTED IN PENPALS, ESPECIALLY serious fans of ALL his albums. David Shannon 132 Haig St., St. Catherines, Ontario, Canada, L2R 6L3

BRUCE, NILS, & MIAMI FANS — LOVE TO HEAR from you. Rudi, 215 Norfolk Ave., Richmond Hill, Ontario L4C 2E1 Canada

JOHNNY "J.B." IN CHICAGO: THANKS FOR YOUR version of "Live." It was like Bruce released another album! Pat & Regis in Ft. Lauderdale, Florida.

BRUCE PENPALS WANTED, PLEASE WRITE TO Michael McReynolds, 26 Kernan Ave., Portadown, Co. Armagh, N. Ireland BT63 5TB

SWEET SIXTEEN AND NEVER BEEN BRUCED. I'M a 16-year-old female Bruce fan. My hobbies: playing piano/guitar (electric), Springsteen, Nils Lofgren, Dire Straits, Jackson Browne, etc.; going to concerts; sporting; athletics; swimming; baseball; riding on my moped; etc. The age doesn't matter, boy or girl either. I'd like to correspond with an American fan. Please write Annemarie Jansen, Alagendijk 2, 7475 RG Markelo, Holland.

WANTED: WORLDWIDE BRUCE PALS. WRITE: Melody, 1940 Woodbury #4913, Ann Arbor, MI 48104.

BRUCE PENPALS WANTED, ESPECIALLY AMERICAN girls. Baldovino Perseghin, Via Napoli 13, 21010 Cardano Al Campo (VA), Italy.

BRUCE PEN PALS WANTED. WRITE AMY MARKER, 708 Mill St. #103, Carbondale, IL 62901.

CHARMAINE WANTS TO MEET BRUCE TRAMPS from all over. 1907 S. 10th St., Philadelphia, PA 19148. (215) 468-6651.

WANTED

WANTED: ANY BRUCE RECORDING OF "TWIST & Shout/Do You Love Me." Send any info/price lists to Kathy Sinnott, 1111 Charter St., Piscataway, NJ 08854.

WOULD LIKE TO UPGRADE AND TRADE TAPE collection (about 400 shows). CK Brown, 7800 Beverly Blvd., Los Angeles, CA 90036.

WANTED: LIVE SPRINGSTEEN. OVER 200 SHOWS to trade. Fred Furhman, 14 Hadwen Lane, Worcester, MA 01602.

SERIOUS COLLECTOR LOOKING FOR LOW GENER- ation/high quality tapes and videos. I've 400 shows for trade. Send lists for mine. Desperately need on/off-stage photos (1969-83). Please write!! Salvador Trepat, Tenor Massini 89, 08028 Barcelona, Spain.

WANT TO BUY MINT, BRUCE COVER 1975 NEWS- week/Time magazines. Send prices: Maria Pagano, 64-16 Eliot Ave., Middle Village, NY 11379.

SPRINGSTEEN VIDEO/AUDIO TO TRADE. S.A.S.E. gets my new list. T.V. 15515 Sunset Bl. #403, Pac Palisades, CA 90272.

WANTED: BRUCE, U2 SHOWS TO TRADE. SHAWN Stuart, 1513 E. Laguna, Tempe, AZ 85282.

BRUCE TAPES, AUDIO/VIDEO. YOUR LIST GETS mine. Jim Sweeney, 92-31 57th Ave., Elmhurst, NY 11373.

TAPES FOR TRADE ONLY. BRUCE AND MANY others. Your list for mine. T.F.T.O., 9841 Sunset Blvd., #P-24, Cleveland, OH 44133.

WANTED: BUY OR TRADE: BRUCE'S ANSWERING machine tape from radio Summer 1986. P. Urie, 1751 Juliet, St. Paul, MN 55105.

MISSING JUST A FEW BRUCE AUDIOS. NEED TO complete and upgrade collection. Will trade for Bruce audio and any Bruce items. All trades welcome. Cheryl Wilson, 511 S. Albert, Mt. Prospect, IL 60056.

BRUCE, PETTY, PETER GABRIEL TAPES TO BUY/ trade. Paul, 16 Stowell Road, Winchester, MA 01890.

FOR SALE

FLYPAPER IS THE NEWSLETTER OF THE RICHARD Thompson fan club . . . and more! We provide news and information on Richard Thompson, Linda Thompson, the Albion Band, Fairport Convention, John Martyn, and other related artists. A four-issue subscription costs $8 (USA/Canada)/$10 (overseas) (US funds only). Make checks payable to Frank Kornelussen, and send to Flypaper, J.A.F. Box 7095, New York, NY 10116, USA.

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CLASSIFIED RATES: RATES ARE $1 A WORD for each word with 10 words or $10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

SPRINGSTEEN FANS — "GREETINGS FROM Asbury Park, NJ" is the hottest book to touch base with Bruce and Asbury Park, NJ. Autographed by the author. $27 postage paid. Greetings Publications, PO Box 107, Asbury Park, NJ 07712.

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Backstreets
THE BOSS MAGAZINE

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Brand new style—one of the most beautiful pins you'll ever see. This is an accurate reproduction of a Wurlitzer 1015, considered the classic model of the '50s jukebox (the one with bubbles running up the side). Pin is greatly detailed with more than four colors used, all with gold plating. A must.

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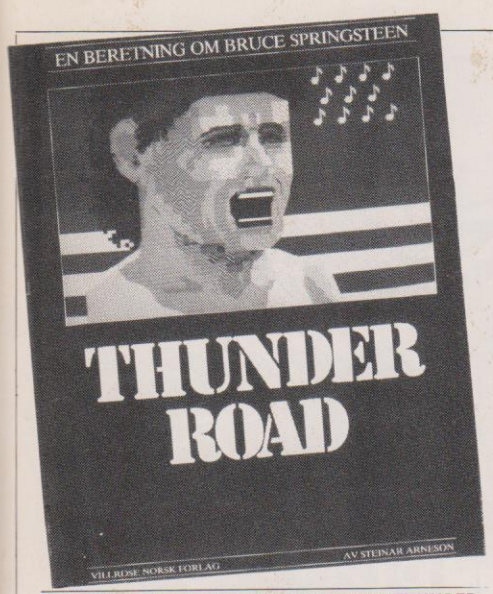

FOR AUCTION: THE NORWEGIAN BOOK "THUNDER Road." This is a very strange and very rare book printed in Norway (written by Steinar Arenson) that tells the Bruce Springsteen story. We can't read Norwegian so who knows what it says, but the book is 76 pages long and includes quite a large number of photos, a few of which we've never seen printed before. The cover alone (which is in full color) makes this a notable publication — it's a strange computer graphic of Bruce. There are interesting graphics throughout with a particular focus on the European tour for pictures. We've got a handful of these so we're auctioning them off — minimum bid is $8. Please send your bids before November 10, 1987 to Thunder Road Book Bids, Backstreet Records, PO Box 51219, Seattle, WA 98115.

MASSIVE BRUCE POSTER AUCTION. I'VE BEEN A serious Bruce collector for years and am now liquidating my collection. Have just put together a poster list. Please send a legal-sized SASE with 39 cents postage for this list. Some essential stuff is included. Thanks. Tracy Reed, 600 E. Pine, #635, Seattle, WA 98102.

BRUCE/BORN TO RUN (LIVE) UK RELEASE AVAIL- able in the following formats: limited edition compact disc single $30; two record boxed set $30; twelve inch PS $7; seven inch PS $4. Other items: Dancing in the Dark twelve inch Mexico, red vinyl $30. War UK twelve inch poster sleeve $10. Little Steven Bitter Fruit + 2 compact disc single $15. US add $2.50 for postage, overseas please write first. To Mod Lang, PO Box 10111, Berkeley, CA 94709. Telephone (415) 526-8777.

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THE RIVER — SPECIAL INDEPENDENCE DAY Double Issue — $3, Subscriptions — $12 a year, 3850 Thistledown, Florissant MO, 63033.

EXTENSIVE BRUCE COLLECTION FOR SALE. FOR details write: Jennifer Jones, 1396 Sheridan, Plymouth, MI 48170.

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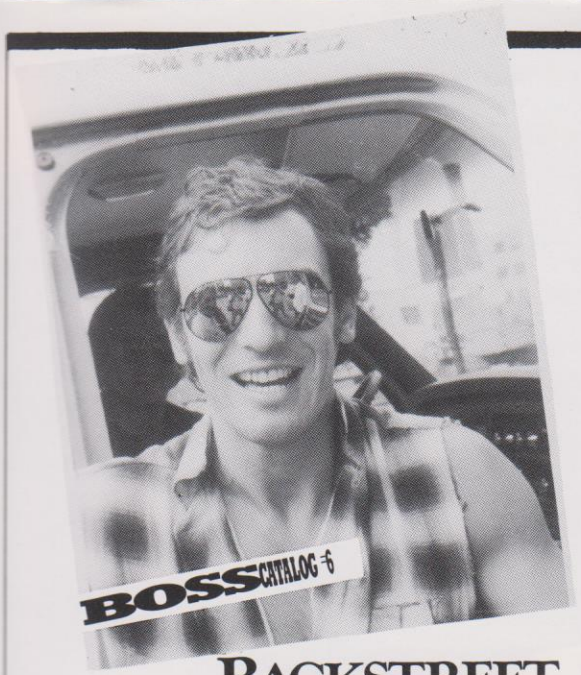

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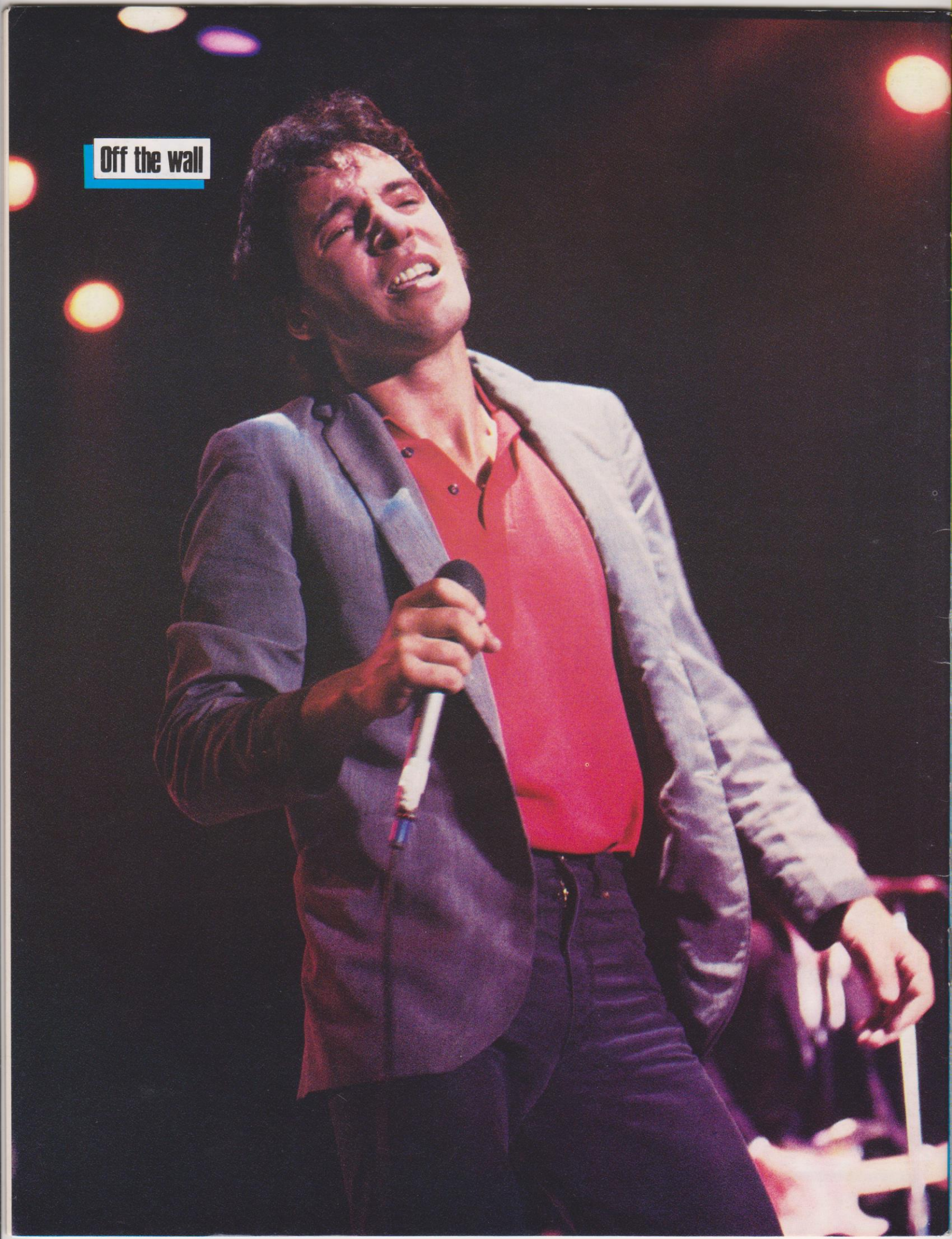
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